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THE KNIGHTS OF THE MIDDLE AGES.

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PART II.

THE Conquest and subsequent confiscations put the land of England so entirely into the hands of William the Conqueror, that he was able to introduce the feudal system into England in a more simple and symmetrical shape than that in which it obtained in any other country of Europe. The system was a very intelligible one. The king was supposed to be the lord of all the land of the kingdom. He retained large estates in his own hands, and from these estates chiefly he derived his personal followers and his royal revenues. The rest of the land he let in vast lordships to his principal nobles, on condition that they should maintain for the defence of the kingdom a certain number of men armed after a stipulated fashion, and should besides aid him on certain occasions with money payments, with which we have at present no concern.

These chief tenants of the crown followed the example of the sovereign. Each retained a portion of the land in his own hands, and sub-let the rest in estates of larger or smaller size, on condition that each noble and knight who held of him should supply a proportion of the armed force he was required to furnish to the royal standard, and contribute a proportion of the money payments for which he was liable to be called upon. Each knight let the farms on his manor to his copyholders, on condition that they provided themselves with the requisite arms, and assembled under his banner when called upon for military suit and service; and they rendered certain personal services, and made certain payments in money or in kind besides, in lieu of rent. Each manor, therefore, furnished its troop of soldiers; the small farmers, perhaps, and the knight's personal retainers fighting on foot, clad in leather jerkins, and armed with pike or bow; two or three of his greater copyholders in skull caps and coats of fence; his younger brothers or grown-up sons acting as men-at-arms and esquires, on horseback, in armour almost or quite as complete as his own; while the knight himself, on his war horse, armed from top to toe—*cap-a-pied*—with shield on arm and lance in hand, with its knight's pennon fluttering from the point, was the captain of the little troop. The troops thus furnished by his several manors made up the force which the feudal lord was bound

to furnish the king, and the united divisions made up the army of the kingdom.

Besides this feudal army bound to render suit and service at the call of its sovereign, the laws of the kingdom also required all men of fit age—between sixteen and sixty—to keep themselves furnished with arms, and made them liable to be called out *en masse* in great emergencies. This was the *Posse Comitatis*, the force of the county, and was under the command of the sheriff. We learn some particulars on the subject from an assize of arms of Henry II., made in 1181, which required all his subjects being free men to be ready in defence of the realm. Whosoever holds one knight's fee, shall have a hauberk, helmet, shield, and lance, and every knight as many such equipments as he has knights' fees in his domain. Every free layman having ten marks in chattels, shall have a habergeon, iron cap, and lance. All burgesses and the whole community of freemen shall have each a coat of fence (padded and quilted, a *wambeys*), iron cap, and lance. Any one having more arms than those required by the statute, was to sell or otherwise dispose of them, so that they might be utilised for the king's service, and no one was to carry arms out of the kingdom.

There were two great points of difference between the feudal system as introduced into England, and as established on the Continent. William made all landowners owe fealty to himself, and not only the tenants *in capite*. And next, though he gave his chief nobles immense possessions, these possessions were scattered about in different parts of the kingdom. The great provinces which had once been separate kingdoms of the Saxon heptarchy, still retained, down to the time of the Confessor, much of their old political feeling. Kentish men, for example, looked on one another as brothers, but Essex men, or East Anglians, or Mercians, or Northumbrians, were foreigners to them. If the Conqueror had committed the blunder of giving his great nobles all their possessions together, Rufus might have found the earls of Mercia or Northumbria semi-independent, as the kings of France found their great vassals of Burgundy, and Champagne, and Normandy, and Bretagne. But, by the actual arrangement, every county was divided; one powerful noble had a lordship here, and another had half-a-dozen manors there, and some religious community had one or two manors between. The result was, that though a combination of great barons was powerful enough to coerce John or Henry III.,—or a single baron like Warwick, was powerful enough, when the nobility were divided into two factions, to turn the scale to one side or the other,—no one was ever able to set the power of the crown at defiance, or to establish a semi-independence; the crown was always powerful enough to enforce a sufficiently arbitrary authority over them all. The consequence was that there was little of the clannish spirit among Englishmen. They rallied round their feudal superior, but the sentiment of loyalty was warmly and directly towards the crown.

We must not, however, pursue the general subject further than we have done, in order to obtain some apprehension of the position in the body politic occupied by the class of persons with whom we are specially concerned. Of their social position we may perhaps briefly arrive at a correct estimate, if we call to mind that nearly all our rural parishes are divided into several manors, which date from the middle ages, some more, some less remotely; for as popula-

tion increased and land increased in value, there was a tendency to the subdivision of old manors and the creation of new ones out of them. Each of these manors, in the times to which our researches are directed, maintained a family of gentle birth and knightly rank. The head of the family was usually a knight, and his sons were pages or esquires, eligible for, and aspirants to, the same rank in chivalry. So that the great body of the knightly order consisted of the country gentlemen—the country *squires* we call them now, then they were the country *knight*s—their wealth and social importance gave them a claim to the rank; and to these we must add such of their younger brothers and grown-up sons as had ambitiously sought for and happily achieved the chivalric distinction by deeds of arms. The rest of the brothers and sons who had not entered the service of the Church as priest or canon, monk or friar, continued in the lower chivalric and social rank of *squires* and *men-at-arms*.

When we come to look for authorities for the costume and manners of the knights of the middle ages, we find a great scarcity of such for the period between the Norman Conquest and the beginning of the Edwardian era. The literary authorities are not many; there are as yet few of the illuminated MSS. from which we derive such abundant material in the fourteenth and fifteenth centuries; the sepulchral monuments are not numerous; the valuable series of monumental brasses has not begun; the Bayeux tapestry, which affords abundant material for the special time to which it relates, we have abstained from drawing upon; and there are few subjects in any other class of pictorial art to help us out.

The figure of Goliath, which we gave in our last paper (p. 3), will serve very well for a general representation of a knight of the twelfth century. In truth, from the Norman Conquest down to the introduction of plate armour at the close of the thirteenth century, there was wonderfully little alteration in the knightly armour and costume. It would seem that the body armour consisted of garments of the ordinary fashion, either quilted in their substance to deaden the force of a blow, or covered with *mailles* (rings) on the exterior, to resist the edge of sword or point of lance. The ingenuity of the armourer showed itself in various ways of quilting, or various methods of applying the external defence of metal. Of the quilted armours we know very little. In the illuminations is often seen armour covered over with lines arranged in a lozenge pattern, which perhaps represents garments stuffed and sewn in this commonest of all patterns of quilting; but it has been suggested that it may represent lozenge-shaped scales, of horn or metal, fastened upon the face of the garments. In the woodcut here given (No. 1), from the MS. Caligula A. vii., we have one of the clearest and best extant illustrations of this quilted armour.

In the mail armour there seem to have been various ways of applying the *mailles*. Sometimes they are represented as if the rings were sewn by one edge only, and at such a distance that each overlapped the other in the same row, but the rows do not overlap one another. Sometimes they look as if each row of rings had been sewn upon a strip of linen or leather, and then the strips applied to the garment. Sometimes the rings were interlinked, as in a common steel purse, so that the garment was entirely of steel rings. Very frequently we find a surcoat or chausses represented, as if rings or little discs of metal were sewn flat

all over the garment. It is possible that this is only an inartistic way of indicating that the garment was covered with rings,



No. 1.

after one of the methods above described; but it is also possible that a light armour was composed of rings thus sparingly sewn upon a linen or leather garment. It is possible also that little round plates of metal or horn were used in this way for defence, for we have next to mention that *scale* armour is sometimes, though rarely, found; it consisted of small scales, usually rectangular, and probably usually of horn, though sometimes of metal, attached to a linen or leather garment.

The shield and helmet varied somewhat in shape at various times. The shield in the Bayeux tapestry was kite-shaped, concave, and tolerably large, like that of Goliath in the last paper. The tendency of its fashion was continually to grow shorter in proportion to its width, and flatter. The round Saxon target continued in use throughout the middle ages, more especially for foot-soldiers.

The helmet, at the beginning of the period, was like the old Saxon conical helmet, with a nasal; and this continued in occasional use far into the fourteenth century. About the end of the twelfth century, the cylindrical helmet of iron enclosing the whole head, with slits for vision, came into fashion. Richard I. is represented in one on his second great seal. A still later fashion is seen in our second woodcut. William Longespée, A.D. 1227, has a flat-topped helmet.

The only two inventions of the time seem to be, first, the surcoat, which began to be worn over the hauberk about the end of the twelfth century. The seal of King John is the first of the series of great seals in which we see it introduced. It seems to have been of linen or silk.

The other great invention of this period was that of armorial bearings, properly so called. Devices painted upon the shield were common in classical times. They are found ordinarily on the shields in the Bayeux tapestry, and were habitually used by the Norman knights. In the Bayeux tapestry they seem to be fanciful or merely decorative; later they were symbolical or significant. But it was only towards the

close of the twelfth century that each knight assumed a fixed device, which was exclusively appropriated to him, by which he was known, and which became hereditary in his family.

The offensive weapons used by the knights were most commonly the sword and spear. The axe and mace are found, but rarely. The artillery consisted of the crossbow, which was the most formidable missile in use, and the long bow, which, however, was not yet the great arm of the English yeomanry which it became at a later period; but these were hardly the weapons of knights and gentlemen, though men-at-arms were frequently armed with the crossbow, and archers were occasionally mounted. The sling was sometimes used, as were other very rude weapons, by the half-armed crowd, who were often included in the ranks of mediæval armies.

We have said that there is a great scarcity of pictorial representations of the military costume of the thirteenth century, and of those few, the majority are so vague in their definition of details, that they add nothing to our knowledge of costume, and have so little of dramatic character, as to throw no light on manners and customs. Among the best are some knightly figures in the Harleian Roll, folio 6, which contains a life of St. Guthlac of about the end of the twelfth century. The figures are armed in short-sleeved and hooded hauberk; flat-topped iron helmet, some with, some without, the nasal; heater-shaped shield and spear; the legs undefended, except by boots like those of the Goliath.

The Harleian MS. 4751, a MS. of the beginning of the thirteenth century, shows at folio 8 a group of soldiers attacking a fortification; it contains hints enough to make one earnestly desire that the subject had been more fully and artistically worked out. The fortification is represented by a timber projection carried on brackets from the face of the wall. Its garrison is represented by a single knight, whose demi-figure only is seen; he is represented in a short-sleeved hauberk, with a surcoat over it having a cross on the breast. He wears a flat-topped cylindrical helmet, and is armed with a crossbow. The assailants would seem to be a rabble of half-armed men; one is bareheaded, and armed only with a sling; others have round hats, whether of felt or iron does not appear; one is armed in a hooded hauberk and carries an axe, and a cylindrical helmet also appears amidst the crowd.

In the Harleian MS. 5102, of the beginning of the thirteenth century, at folio 32, there is a representation of the martyrdom of St. Thomas of Canterbury, which gives us the effigies of the three murderers in knightly costume. They all wear long-sleeved hauberks, which have the peculiarity of being slightly slit up the sides, and the tunic flows from beneath them. Fitzurse (known by the bear on his shield) has leg defences fastened behind, like those in woodcut, (No. 2), and a circular iron helmet. One of the others wears a flat-topped helmet, and the third has the hood of mail fastened on the cheek, like that in the same woodcut. The drawing is inartistic, and the picture of little value for our present purposes.

The Harleian MS. 3244 contains several MSS. bound together. The second of these works is a Penitential, which has a knightly figure on horseback for its frontispiece. It has an allegorical meaning, and is rather curious. The inscription over the figure is, *Milicia est vita hominis super terram* (The life of man upon the earth is a war-

fare). The knightly figure represents the Christian man in the spiritual panoply of this warfare; and the various items of



No. 2.

armour and arms have inscriptions affixed to tell us what they are. Thus over the helmet is *Spes futuri gaudii* (For the hope of salvation); his sword is inscribed, *Verbum dī*; his spear, *Perseverancia*; its pennon, *Regni cœlesti desiderium*, &c. &c. The shield is charged with the well-known triangular device, with the enunciation of the doctrine of the Trinity, *Pater est Deus*, &c., *Pater non est Filius*, &c. The knight is clad in hauberk, with a rather long flowing surcoat; a helmet, in general shape like that in the woodcut No. 2, but not so ornamental; he has chausses of mail; shield, sword, and spear with pennon, and prick spurs; but there is not sufficient definiteness in the details, or character in the drawing, to make it worth while to reproduce it. But there is one MS. picture which fully atones for the absence of others by its very great merit. It occurs in a small quarto of the last quarter of the thirteenth century, which contains the Psalter and Ecclesiastical Hymns. Towards the end of the book are several remarkably fine full-page drawings, done in outline with a pen, and partially tinted with colour; large, distinct, and done with great spirit and artistic skill. The first on the verso of folio 218 is a king; on the opposite page is the knight, who is here given on a reduced scale (No. 2); on the opposite side of the page is St. Christopher, and on the next page an archbishop.

The figure of the knight before us shows very clearly the various details of a suit of thirteenth-century armour. In the hauberk will be noticed the mode in which the hood is fastened at the side of the head; and the way in which the sleeves are continued into gauntlets, whose palms are left free from rings, so as to give a firmer grasp. The thighs, it will be seen, are protected by *haut-de-chausses*, which are mailed only in the exposed parts, and not on the seat. The legs have chausses of a different kind of armour. In the MS. drawings we often find various parts of the armour thus represented in different ways, and, as we have already said, we are sometimes tempted to think that the unskilful artist has only used different

modes of representing the same kind of mail. But here the drawing is so careful, and skilful, and self-evidently accurate, that we cannot doubt a different kind of armour is really used to protect the legs from the mail of the hauberk and *haut-de-chausses*. The surcoat is of graceful fashion, and embroidered with crosses, which appear also on the pennon, and one of them is used as an ornamental *genouillière* on the shoulder. The helmet is elaborately and very elegantly ornamented. The attitude of the figure is spirited and dignified, and the drawing unusually good. Altogether we do not know a finer representation of a knight of this century.

The Harl. MS. 603, of the close of the eleventh century, contains a number of military subjects rudely drawn, but conveying suggestions which the artist will be able to interpret and profit by.

A few, but very valuable, authorities are to be found in the sculptural monumental effigies of this period. The best of them will be found in Stothard's "Monumental Effigies," and his work not only brings these examples together, and makes them easily accessible to the student, but it has this great advantage, that Stothard well understood his subject, and gives every detail with the most minute accuracy, and also elucidates obscure points of detail. Those in the Temple Church, that of William Longespée in Salisbury Cathedral, and that of Aymer de Valence in Westminster Abbey, are the most important of the series. Perhaps, after all, the only important light they add to that already obtained from the MSS. is, they help us to understand the fabrication of the mail-armour, by giving it in fac-simile relief. There are also a few foreign MSS., easily accessible, in the library of the British Museum, which the artist student will do well to consult; but he must remember that some of the peculiarities of costume which he will find there are foreign fashions, and are not to be introduced in English subjects. For example, the MS. Cotton, Nero, c. iv., is a French MS. of about 1125 A.D., which contains some rather good drawings of military subjects. The Additional MS. 14,789, of German execution, written in 1128 A.D., contains military subjects; among them is a figure of Goliath, in which the Philistine has a hauberk of chain mail, and chausses of jazerant work, like the knight in the last woodcut. The Royal MS. 20 D. 1., is a French MS., very full of valuable military drawings, executed probably at the close of the thirteenth century, belonging, however, in the style of its Art and costume, rather to the early part of the next period, than to that under consideration. The MS. Addit. 17,687 contains fine and valuable German drawings, full of military authorities, of about the same period as the French MS. last mentioned.

The accompanying woodcut (No. 3) represents various peculiarities of the armour in use towards the close of the thirteenth century. It is taken from the Sloane MS. 346, which is a metrical Bible. In the original drawing a female figure is kneeling before the warrior, and there is an inscription over the picture, *Abigail placet iram regis David* (Abigail appeases the anger of King David). So that this group of a thirteenth-century knight and his men-at-arms is intended by the mediæval artist to represent David and his followers on the march to revenge the churlishness of Nabal. The reader will notice the round plates at the elbows and knees, which are the first visible introduction of plate armour—breast-

plates, worn under the hauberk, had been occasionally used from Saxon times. He will observe, too, the leather gauntlets

SCULPTORS' QUARRIES.

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2.—THE OOLITES. BATH AND CAEN STONE.

In a former article (see *Art-Journal* for January, p. 22) a general account was given of the materials used by sculptors for the various purposes of their art. It was there pointed out that white marble is beyond comparison the most beautiful and perfect medium for rendering the thought and sentiment of a sculptor when his work is not subject to injury by exposure to weather, and also when it is necessary to obtain the highest finish: there are other substances of great value perfectly available, if only they are placed where they do not absorb water, and suffer from sudden frost. Of these we have several in England, and none is more useful than Bath stone. It has many excellent qualities. It is extremely easy to work, both in the quarry and when not too long exposed to the air. It is admirable in colour, warm enough not to strike the eye disagreeably, and pale enough to exhibit feeling and expression in the sculptured work. It can be obtained in large blocks of even quality, and at moderate cost. There are many quarries of it, and each has its own peculiarities. From some the stone is of good colour, from others it is remarkable for the magnitude of the slabs obtainable. Some stones are full of veins, others almost free from them. In some the veins are flinty, in others calcareous, and we need not say that the former condition is eminently disadvantageous.

All the workable Bath stones belong to that division of rocks known amongst geologists as the great oolite. They belong to the lower division of the oolite series. They rest on the inferior colite, which is often of some considerable thickness below. The following is the usual section:—

Upper ragstones	25	to	50	feet.
Fine freestone beds	10	"	30	"
Lower ragstones	25	"	80	"
INFERIOR OOLITE.				

When dry and in its ordinary state, Bath stone weighs about 123 lb. to the cube foot. It is remarkably absorbent, absorbing at least a gallon of water to the cube foot. As usually worked, it can be cut readily with a saw when fresh from the quarry. Owing to its ready absorption of water, the stone is easily acted on, and readily injured by frost; but as it becomes older, it improves in all respects, if not destroyed by untimely exposure.

The Bath stones are so called because they are obtained chiefly from quarries in the neighbourhood of Bath. The Box Tunnel of the Great Western Railway runs through the series. The beds are nearly horizontal, little disturbed in dip, and with few and unimportant faults. The natural joints are numerous and regular, and admit of the extraction of large blocks without difficulty or danger.

Of the various beds of stone, the upper ragstone consists of coarse, shelly, and irregularly bedded limestones of little value. Under these are white, fine-grained stones, consisting entirely of fragments of shells. Next come tough, pale-brown clayey bands. Down to this point there are no workable beds. Immediately below are the fine-grained building beds. They vary in number and thickness, and are readily distinguished, both among themselves, and from the ragstones above, by the grain of the



No. 3.

which David wears, and the curious defences for the shoulders called *ailettes*: also that the shield is hung round the neck by its strap (*ginge*), and the sword-belt round the hips, while the surcoat is girded round the waist by a silken cord. The group is also valuable for giving us at a glance three different fashions of helmet. David has a conical bascinet, with a movable visor. The man immediately behind him wears an iron hat, with a wide rim and a raised crest, which is not at all unusual at this period. The other two men wear the globular helmet, the most common head-defence of the time.

The next cut is a spirited little sketch of a mounted knight, from the same MS.



No. 4.

The horse, it may be admitted, is very like those which children draw now-a-days, but it has more life in it than most of the drawings of that day; and the way in which the knight sits his horse is much more artistic. The picture shows the equipment of the knight very clearly, and it is specially valuable as an early example of the horse trappings, and as an authority for the shape of the saddle, with its high pommel and croup. The inscription over the picture is, *Tharbis defendit urbem Sabea ab impugnanti Moysi*; and over the head of this cavalier is his name—*Moyses*.

stone and the presence of siliceous particles. Some of the beds are earthy and close-grained, and of smoother texture than the rest.

Below the valuable workable beds are the lower ragstones. These are very persistent, and a knowledge of them is of great importance. Although valueless for all the higher purposes for which Bath stone is used, they have the appearance of fine-textured limestones. At the great quarries of Box and Corsham they are forty feet thick. Throughout this series, including many good-looking stones, there is not one band that will stand exposure to the weather.

The oolitic structure is universal in all the Bath stones used either for sculpture or construction. It is very peculiar. The stones called oolites, or sometimes *roe-stones*, have all the appearance of being made up of an infinitude of small round egg-like particles, much like the *roe* of a fish. On careful examination, these are found to consist of concentric layers of carbonate of lime round some minute point, which is part of a shell or other fossil. These particles are cemented together into a solid mass by carbonate of lime, and they are coloured by an exceedingly small proportion of oxide of iron. Good dry Bath stone contains more than ninety-five per cent. of carbonate of lime, and more than one per cent. of protoxide of iron. The rest is silica, carbonate of soda, alumina, magnesia, and water. It is impossible to get rid of water altogether, even when the stone is dried with the assistance of much heat. It is also difficult to find any stones without silica and alumina.

Formerly Bath stone was quarried from the surface at the outcrop of the bed, and only so far back as it would pay to remove the upper ragstone lying over it. The plateau of elevated ground, or downs, near Bath, for many miles in every direction exhibit the marks of old open quarries of this kind, often on a very large scale. By degrees, however, the outcropping beds have been removed, and all trace of them is gone from the surface. It is true that the dip, or inclination, of the valuable beds is very small, and the drainage through the rock complete, and thus the works were carried on for a long time, and the quantity removed enormous. At the present time the quantity carried away is estimated at 100,000 tons per annum, and is increasing. This (allowing for the waste) involves the disturbance of a large tract of ground.

It has long since been found far more profitable to obtain the Bath stone from the earth by mining operations, than to remove the head of valueless stone and rubbish for the convenience of quarrying in the ordinary manner. It is true that this method has been introduced as a novelty into England within a comparatively short time, but it is exceedingly ancient. In the extreme east of Europe, where there are immense quarries that supplied the Persians and Greeks with material for some of their gigantic works, I have wandered for a great distance through underground passages which are nothing more than vast quarries. The catacombs of Paris are precisely of the same nature, and the removal of stone by mining operations is a process that involves scarcely any novelty, and not much difficulty. It presents, indeed, many advantages over open workings. The valuable beds are alone followed, and only the best parts of them are taken. There is little rubbish made, and thus the necessity of disposing of the waste is got rid of. This is a matter of extreme importance in some districts, as where there is a head of rubbish

or poor stone overlying the good material in an open quarry, the ground soon gets encumbered, and the works are greatly interfered with.

In the Bath districts the various beds have an inclination towards the east of about one in forty. The works are commenced from near the entrance of the Box Tunnel on the north side of the railway at a comparatively low level in the valley, and are carried by main drifts, or tunnels, nearly two miles due west towards the escarpment, always on the floor of the workable beds. The tunnels run into the earth in the ordinary manner, and as they rise with the bed at an angle of one in forty, they are naturally dry. In getting the stone, the quarryman commences work on the roof of the workable bed, picking out the roof by wedge-shaped picks, so constructed as to receive continually longer handles as they are driven in. Thus the work advances till the wedges are driven back six or seven feet into the rock, the width of the stalls depending on the stone, and on the nature of the work required. This preliminary work being done, it is found easy to cut the stone with a saw, after which it can be removed in large blocks. With the exception of some local modifications to suit the especial conditions of particular quarries, this method of removing the stone is now generally adopted. Drainage contrivances are unnecessary, as the beds slope towards the opening of the quarry at a sufficient angle to carry off the water. The distance apart of the stalls, or tunnels, must depend on the nature of the roof, and the possibility of removing stone by cutting away the long walls, and converting them into pillars, will also depend on circumstances.

There is not much that is picturesque in this style of quarrying. Almost all the work is carried on underground, so that the blocks are run out from the tunnels ready for removal. It is, however, much easier to cut them into shape and prepare the surface on the spot, as the stone, when fresh from the beds, cuts like cheese, and afterwards, on exposure for a few months, dries and hardens greatly. Thus a certain amount of work is always done at the mouth of the tunnel.

Bath stone, as a sculptor's material, should be of even grain and tint, free from flaws and veiny cracks, of uniform texture, and in tolerably large blocks. It is not difficult to procure such blocks. It then works with great ease, and lends itself particularly to church work, house-decoration, and ornaments required in Gothic interiors. In these respects it is, no doubt, inferior to the oolites obtained from the quarries near Caen. Of the latter stone, however, it is difficult to find large blocks in the London market fitted for sculpture, though the inferior qualities can be had of any size. The Allemagne, and other quarries of the best Caen stone, are worked, like those of Bath, by tunnels. These enter from the bottom of a low cliff by the side of a navigable stream, so that the stone brought out can be immediately shipped. The Caen stones are of better colour and texture than Bath, somewhat lighter and somewhat stronger. They are also less absorbent. The Caen quarries have been opened eight or ten centuries, and supplied the stone used in most of the cathedrals of Normandy, and many of the English churches and cathedrals. Among these we may mention Canterbury and Westminster. We do not here refer to the mere building stones from these quarries, whether English or French, which are very numerous and varied in

quality, but simply to those materials used by sculptors. For purposes of this kind, for the capitals of columns, for fonts, for innumerable figures, and parts of figures, human and imaginative, for grotesque and arabesque designs, foliage and other ornamentation used in Gothic architecture, there has been for more than a thousand years constant and incessant use in Western Europe. This use has sometimes diminished, but is now as large as ever. To supply the demand incessantly made for material for this work, recourse must be had to the quarries of such stones as we have been describing. They are hardly less important than those of the finer materials, for they yield what is needed by the great mass of artistic workmen. Nothing seems so well adapted for these purposes as the oolites. Nothing that is found in Europe is at the same time so manageable, so good in colour, and so durable when properly taken care of.

Besides the oolite quarries described, there are many others whose names are equally familiar, but which are rather architects' than sculptors' quarries. Such are the Portland, yielding a stone much closer in texture, harder, heavier, and stronger, but, on the whole, less fitted for sculpture. Such, also, are the Barnack and Ketton, the Ancaster, and many of the Yorkshire oolites. They none of them work so easily, and few of them approach Bath and Caen stones in colour. They have all been used, indeed, and have yielded good material, as many of our old churches can show. The rich work of decoration in King's College Chapel, Cambridge, is an example. The interiors of Lincoln and York cathedrals afford others. Everywhere in the oolite districts examples might be found proving that our forefathers were able to discover and utilise the great resources of material for sculpture obtainable from their own immediate neighbourhood.

It may be permitted to me, though not strictly an Art-critic, to point out, in conclusion, how good an illustration is afforded by this study of oolite quarries, of the fact that material governs, or at least directs, the progress of Art. Where, as in Italy and Greece, marble is the common material, and the climate admits of, and even demands, external exposure of the finest works, sculpture takes a certain direction, and attains its highest perfection because the conditions are the most favourable. But when, as during the middle ages in Western Europe, material was chiefly limited to that in the neighbourhood, and little marble was to be had; where the climate demanded shelter and protection for works of Art, and where the prevailing taste was for grand, solemn, and imposing architecture, the soft and easily-cut oolites were employed freely and effectively, and admitted of a vast and varied richness of decoration, which, in a harder material, would have been almost impossible. For it must be remembered that not only cathedrals, but parish churches, and often the houses and public buildings of the larger towns, run riot, as it were, with sculptured freestones. The lowest and poorest mason could exhibit and exercise such talent as he possessed. One could carve a saint, another a grotesque gargoyle, another an exquisite arabesque, another beautiful foliage. There was work for each, and material for all. Thus oolites are, and have been in their way, as important in the West as marbles in the South, or as granite in Egypt, and in each case the material has influenced the direction that Art has taken.

MODERN PAINTERS OF BELGIUM.

No. XIII.—A. DILLENS. P. VAN SCHENDEL. MDME. GEEFS.



"RARE and happy chance it is," wrote M. Victor Joly ten years ago in his "Les Beaux Arts in Belgique," "for a painter to discover in the world of Art some vein of virgin metal, some unexplored country whereon he can plant his standard, as Columbus did on the territory of New Spain, and take possession of it without following the accustomed rites of conquerors: this happiness has fallen to the lot of M. ADOLE DILLENS, who has found in the manners and custom of the Zealanders a rich mine into which none before him has dug. Picturesque costumes, fresh countenances, open and smiling, forms of beauty, manners original and *naïves*,—all this is offered to M. Dillens; and, *ma foi!* we are compelled to declare he has reaped a good harvest out of it."

He was born at Ghent on the 2nd of January, 1821, and studied under his elder brother Henri Dillens, a *genre* painter of good repute in Belgium. At the outset of his career he turned his attention to historical *genre*, such as episodes of warfare taken from the pages of Flemish history: two of his earliest pictures, exhibited at Brussels in 1848, 'The Five Senses,' and 'Sunday in Flanders,' had awarded to them the *medaille de vermeil*. A similar mark of distinction was given to a painting exhibited at Bruges in 1850, the subject of which was suggested by the history of the wars carried on in the sixteenth century

between the French king, Francis I., and the German emperor, Charles V. It represented Baldassare Peruzzi, commonly called Baldassare da Siena,—a distinguished painter, the contemporary and acquaintance of Raffaello,—forced by the soldiers of the Constable de Bourbon to paint the portrait of their dead leader, who was slain in his attack on Rome in 1527. The subject was a difficult one for so young an artist as M. Dillens then was to undertake; but the picture not only gained the medal, it was also purchased by the Government, and is now in the public gallery of Bruges.

Prior to the exhibition of this work, however, one of those circumstances occurred, which, common enough, perhaps, in themselves, yet sometimes change the current of a man's whole after-life. A friend residing some distance from Ghent, at whose house Dillens frequently visited, was in want of a sporting-dog; and having been recommended to a dealer at Axel, a small town in that part of Flanders which is known as Zealand, persuaded the artist to accompany him thither. It was on a Sunday when they arrived there, and as Dillens watched the people leave the church, he was so struck by the picturesque character of their costume, its originality, and by their general appearance, that he could not resist making several sketches of what he saw. A second visit to Zealand enabled him, as he told the writer of this notice, to push his explorations farther, and determined him to study, for the purpose of illustrating, a country of which the manners, the costumes, the houses—in fine, everything—appeared to him so adapted to Art-purposes. The first of these Zealand pictures, 'Asking in Marriage,' was exhibited in Hamburg, in 1849, and found a purchaser there.

Since that time M. Dillens has visited the country almost annually. At first, however, he found some difficulty in carrying out his object of studying from "the life," for the peasantry,



Drawn by W. J. Auer.

A. Dillens, Pinxt.
THE GOSSIP AT THE WINDOW.

Engraved by Butterworth and Litch.

unaccustomed to the presence of strangers, showed him but little courtesy; and more than once he was compelled to be on his guard against personal injury; especially at their feasts and fairs, when the ale-cup too often held mastery over reason. By degrees, however, they became convinced, after seeing his sketches, that he had no malevolent intentions regarding them; and when they comprehended that he was an artist travelling for instruction and

practice, he became known among them as *Den Schilder von Brussel*,—the painter of Brussels. The climate of Zealand is most prejudicial to health; the disease known there as the "polder fever" prevails much both among the inhabitants and the strangers that occasionally visit the country, and this is most probably why the latter are so few and far between; but the railroads are now opening up a wider communication between this portion of Belgium

and the surrounding parts, and are working a change in its social character.

To the Brussels Exhibition in 1854, M. Dillens contributed 'Courtship in Zealand,' 'Taking Toll,' and 'A Fair at West Kapelle,' for which a gold medal was awarded him. The last of these pictures was purchased by the late King of the Belgians. To the Paris International Exhibition in 1855, Dillens sent 'Les Tournois des Bagues,' 'A Ball at Goes,' the 'Fair' just mentioned, and another version of 'Taking Toll,' the latter was bought by the Emperor of the French. For these pictures he received one of the great medals.

The success of the two paintings of 'Taking Toll,' induced the artist to attempt a third version of the subject, which was exhibited under the title of 'Summer in Zealand—Taking Toll at the Bridge,' at our International Exhibition in 1862, with 'Winter in Zealand,' a pair of young Zealanders, man and maiden, skating—the two figures are wonderful in their motion. Both pictures were acquired by the Emperor of Brazil. A third work accompanied them to London, 'The Juggler—a Scene of Zealand Life.' Having exhibited about this time in Brussels an important historical subject, 'The Defeat of the Duke d'Alençon at Antwerp in

1593,' together with another work, bearing the somewhat enigmatical title of 'Pour avoir chaud quand il fait froid,' the artist was decorated with the Cross of a Chevalier of the Order of Leopold.

Among the more important pictures by this artist not hitherto mentioned, we may place his 'Sledge on the Canal at Goes,' belonging to M. Van Grootenhout, a distinguished collector residing at the Hague; 'Le Jeu de Banes,' in the possession of M. Pauwels, of Brussels; 'A Zealand Wedding'; 'Order and Disorder'; 'An Abuse of Confidence'; 'The Barber-shoemaker'; 'The Ballad-seller'; 'Skating in the Ring'; 'An Interior of Good Folks'; 'Grief and Disorder,'—this last was purchased, when exhibited in Brussels, by the Count of Flanders.

As an example of this painter's subjects, and his manner of treating them, we have engraved a very clever and humorous picture, 'THE GOSSIP AT THE WINDOW' of a tailor's shop. The master of the establishment, a capital impersonation, and evidently a "character" in the village, is amusingly interested by the conversation which takes place at the window, where a young man appears to be asking the opinion of two handsome-looking girls returning from their day's labours in the field, as to some garment



Drawn by W. J. Allen.]

P. Van Schendel, Pinxit.

THE MARKET.

[Engraved by J. D. Cooper.

to which he directs their attention. The incident is perspicuously worked out, with much artistic skill, and without the slightest vulgarity. Dillens was elected last year a member of the Royal Academy of Amsterdam.

Few painters of the modern Belgian school are more popularly known among us than Van Schendel, familiarly called by our artists and connoisseurs "Candlelight" Van Schendel, because a very considerable number of his pictures are represented under the effect of candle or lamp-light. The visit we paid to his *atelier* in Brussels, with reference to this series of papers, showed it arranged in a manner that enabled him to work, when the subject on which he was engaged required it, with the light of day on his canvas, while another portion of the room illuminated by a lamp served him for studying "effects." In an Antwerp journal of some short time past appeared a sketch of the life of this artist, from which we gather the following account.

PETRUS VAN SCHENDEL was born on the 21st of April, 1806, at Terheyden, a village near Breda, North Brabant. Showing in his boyhood a remarkable talent for drawing and painting, it at-

tracted the attention of M. Pypers, a printer residing at Breda; and on his recommendation young Van Schendel was sent to study at the Academy of Painting in Antwerp, then under the direction of Van Bree. Here he had as his contemporaries, among others who have since become noted, Wiertz, Ley, Geerts, Genison, and Geefs, the sculptor; and in a few years he returned to Holland an accomplished artist, and settled at Amsterdam. The first productions of his pencil drew public attention towards him; notwithstanding which he formed a project for going to America, and establishing himself in New York. This intention, however, was overruled by his friends, who persuaded him to remain in his native country; but he removed to Rotterdam, where he remained six years, painting much, especially portraits, by which he gained considerable reputation. At the termination of that period, his state of health, arising from the damp atmosphere of that locality, compelled his removal, and he took up his abode at the Hague, whence, in 1845, he removed to Brussels, where he is now resident.

In England M. Van Schendel is principally known, as already intimated, by scenes of familiar life, represented under the effect

of artificial light; but he has essayed more ambitious themes than these—subjects borrowed from sacred and secular history: such, for example, are—‘St. Hieronymus,’ in the Royal Gallery at the Hague; ‘The Disciples Journeying to Emmaus;’ ‘An Episode from the Life of Vanden Berg;’ ‘The Shepherds at Bethlehem;’ ‘Ahasuerus listening to the Reading of the Annals of his Reign,’ which we believe was purchased for the Museum of Philadelphia; ‘St. John in the Isle of Patmos,’ a picture that now adorns a church in Syria; ‘The Immaculate Conception;’ ‘The Annunciation;’ ‘The Birth of Christ,’ and others. Some of these works are treated in the peculiar manner of which we have spoken; and in the artist’s studio, among several pictures of domestic scenes, we examined a large painting, intended for an altar-piece

or a public gallery, of Christ breaking bread with the two disciples that journeyed with him to Emmaus. Our Saviour is seated in what appears to be an open portico of considerable magnitude, and of imposing architecture, with his face towards the spectator. At his back is a wide curtain fastened to the pillars of the edifice, and above is a lamp of several lights, which shed a brilliant radiance on the upturned face and garments of Him who is shortly to quit the earth, and on one of the disciples, the two being seated on each side of the table, and nearer to the spectator. But the most powerful light is on the curtain, where it takes the form of a “glory” round the Saviour’s head. The effect is remarkably striking, and the picture, in the arrangement and drawing of the figures and in their general expression, possesses very consider-



Drawn by W. J. Allen.

Adriaen Geest, 1700-1760.
THE YOUNG MOTHER.

Engraved by J. and G. P. Nickolls.

able merit, though perhaps of a kind which would not be so thoroughly appreciated in England as on the Continent.

Allusion has already been made to Van Schendel’s appearance as a frequent exhibitor in this country, both in London and the provinces; and we may especially refer to two pictures exhibited at Manchester a few years ago, which elicited the following comments in the *Art-Journal*. Of one, a portrait of Orthelius, a celebrated Belgian geographer in the sixteenth century, it was said—“Standing beside it, before we had examined it, we unconsciously raised a hand to shade the light emitted from the lamp by which the ‘geographer’ is pursuing his investigations. There

could scarcely be a better pictorial illusion, and the whole surface is painted up to enamel.” Of the other, ‘The Birth of Christ,’ it was remarked—“This is a higher subject as well as a larger work, and quite as carefully finished as the former. The assemblage of angels, rendered as the transparent shadowy forms of children hovering over the manger, is peculiarly impressive, and passes at once through the eye to the heart. The manner in which the main light is generated and carried through the picture, mingling gradually with the secondary glare of a torch, and breaking up the darkness of the beams and walls, is a perfect study. The young female with folded hands, in the centre of the principal group, and looking out of the picture, is a faultless

rendering of beauty spiritualised by veneration and awe; and the refined treatment and exquisite finish of every part concur in making this one of the most desirable paintings we have lately seen exhibited." If we remember rightly, Van Schendel was awarded a gold medal for the 'Orthelius' by the Council of the Manchester Institution.

The 'MARKET,' which we have engraved, will serve to illustrate our remarks about this painter's "candle-light" effects. We saw the picture in the artist's studio at Brussels in 1865, when it was just completed. The subject is one of those every-day scenes in Holland which admit of no other variety of treatment than the skill and taste of the painter may impart to it. The lantern on the poultry-stall is the "point" of the picture. The manner in which the artist has caused it to diffuse its yellowish light upon the surrounding objects is a perfect illusion.

Before closing—at least for a time, the requirements of the forthcoming International Exhibition in Paris demanding all the space that can be given to it—this imperfect series of biographical sketches of the Modern Painters of Belgium, we are desirous of introducing to our readers one of the female artists of that country, MME. FANNY GEEFS. This lady, whose parents were Irish, and named Corr, was born in Brussels. In 1836 she married M. Guillaume Geefs, the distinguished Belgian sculptor. Mme. Geefs has acquired considerable reputation as an artist in sacred history, portraiture, and *genre*; but her forte lies in the two latter, and more especially in the last mentioned. Among her more ambitious works may be pointed out 'Les Dames de Crèvecœur,' an historic incident representing some ladies about to precipitate themselves from the summit of the tower of Bouvignes, in 1554, to escape from the soldiers of Henry II. This picture is spoken of by M. Raczyński, in his "Histoire de l'Art Moderne," as a "charming composition, full of expression and truth; rich in colour, and well executed." In a church at Waterloo is a large painting by Mme. Geefs of the 'Assumption of the Virgin'; and in another at Hantham is her 'Christ appearing to His Disciples.' 'The Virgin Consoling the Afflicted,' when exhibited in Paris, had a gold medal awarded to it; this work is in the Hospital of St. Jean, in Brussels. 'The Virgin with the Infant Jesus' was bought by the Belgian Government. In a picture of three compartments she has illustrated the life of woman in the respective characters or attributes of Piety, Love, and Sorrow. Another composition, somewhat analogous to these, is 'Bianca seated on the Sea-shore waiting for the Abencerrage,' a subject taken from Chateaubriand's popular romance.

Of this lady's chief *genre* pictures we may mention the 'Sailor's Daughter'; 'A Young Girl conducting her Sisters to Church'; 'Prayer,' a child and its mother; 'Ophelia,' with several others, of which we saw the first studies in her *atelier*. One of these *genre* subjects we have selected as an example of her style. 'THE YOUNG MOTHER' is a composition very gracefully presented, and with a touch of pathos that cannot fail to impress the spectator in the sorrowful face of the woman and the inquiring look of the elder girl, who holds in hand a bunch of wild flowers gathered on the heath they have traversed. The kid of a goat, the companion of the wanderers, is a little poetical episode happily introduced.

The portraits painted by this lady are numerous, and will stand the test of fair criticism.

JAMES DAFFORNE.

HYMNOLOGY.*

A LITTLE "breathing-time" from the pressure of illustrated books which crowd upon us about Christmas and the opening of the new year,

enables us to refer somewhat more specifically than we did in the month of January to Messrs. Warne's beautiful volume, "The Spirit of Praise," and to introduce two examples of Messrs. Dalziel's effective woodcuts. Each hymn is accompanied by a graceful floriated border



and initial letter, by Mr. P. Hundley, printed in black and red. The artists who have supplied the drawings of figure-subjects are Messrs. E. and T. Dalziel, G. J. Pinwell, F. Smallfield, A. B. Houghton, W. Small, A. W. Bayes, the late Paul Gray, J. W. North, and P. Hundley;

the landscapes are drawn by Mr. T. Dalziel. Mr. J. Burlison furnishes a design—printed on a gold ground, relieved by colours—typical of each of the divisions into which the hymns are separated, namely, those of Prayer, Faith, Patience, Morning, Seed-time and Harvest, the



Passion of our Lord; and Mr. E. Dalziel two of the same character, emblematical respectively of the Nativity and the Kingdom of Christ. Mr. T.

* THE SPIRIT OF PRAISE: Being a Collection of Hymns, Old and New. Illustrated with Engravings by the Brothers Dalziel. Published by F. Warne & Co., London.

Dalziel's landscape, introduced here, and his group of worshippers entering the village church—and, by the way, we do not remember ever to have seen him before in a thorough figure-subject—may be accepted as adequate specimens of the whole number of engravings.

PHYSIOLOGY OF BINOCULAR VISION.

BY A. CLAUDET, F.R.S.

Stereoscopic Relief of the Image on the ground glass of the Camera Obscura.—The Stereomicroscope.—Right Distances displayed by the Natural Angle of Convergence, and False Distances by its Abnormal Direction.—Double Opera Glasses decreasing unduly the Stereoscopic Effect; improved construction to correct the defect.—Stereoscopic Relief communicated to Distant Objects.—The Moon seen like a globe in its Solid Form, by means of Photographs taken Stereoscopically by a most philosophical artifice.—Stereoscopic Microscope and Microscopic Stereoscope.

In a former article (see *Art-Journal* for February) I endeavoured to explain the principles of the stereoscopic illusion, and to show that the nature and cause of that phenomena cannot be clearly understood except by an attentive study of the subject, and by going through a series of complicated experiments. In proof I will cite my own case.

From the commencement of photography I had been experimenting with Professor Wheatstone in the production of pictures taken binocularly, in order to illustrate the principles of his stereoscope; we were anxious to combine two wonderful discoveries which seemed to have been made for each other, to form the extraordinary art that was to present the illusion of sculpture and drawing combined. As a scientific experiment our success was satisfactory; but in order to render the application of photography to the stereoscope quite practical, it was necessary that an instrument should be constructed so as to fulfil many essential conditions, and particularly suited to examine Daguerreotype pictures.

Sir David Brewster turned his attention to the subject, and in the year 1849 he communicated to the British Association at Birmingham his semi-lenticular stereoscope, the elegant and scientific form of which was so well adapted to the examination of Daguerreotype pictures. When this instrument was known, the stereoscope began to attain the extraordinary popularity which made it for a long time an indispensable and most entertaining contribution to every drawing-room table, from the palace of royalty to the most humble household. The Queen, ever ready to encourage new and useful discoveries, was one of the first to patronise the rising art, and I had the high honour of taking the portrait of her Majesty for the stereoscope; I was, therefore, by my position, naturally led to investigate the various phenomena connected with the stereoscope, and to endeavour to understand all the effects of binocular vision. After two years of practical observation, and having studied the theories expounded in various publications by Professor Wheatstone and Sir David Brewster—when I considered myself sufficiently master of the subject—I read a paper to the Society of Arts, "On the Stereoscope, and its Application to Photography," for which I had the honour of receiving from the president, the late Prince Consort, the medal of the Society: it was in January, 1853. I mention all these circumstances to show that I had some reasons for believing that I understood sufficiently the theory of the stereoscope. That theory had taught me there could not exist any stereoscopic effect without looking with the two eyes at two different perspectives, and each eye seeing separately and exclusively only the perspective belonging to it. It was fortunate that I had such a decided conviction, for otherwise I might have found nothing surprising and deserving the least consideration in the fact which I am about to relate, and which brought to my observation a strange phenomenon unnoticed before, and finally, from the investigation of its cause, led me to the invention of a very curious instrument. This instrument, on account of its singular and deceptive property, I have called the "Stereomicroscope," not that I wished by such a designation to insinuate the belief that the instrument was capable of bringing out the relief of solidity from a mere monocular process, but because it is difficult to discover that it is not so, and how such an instrument can fulfil all the conditions of binocular vision.

I communicated to the Royal Society, in June,

1857, the discovery of the fact just mentioned, consisting in the stereoscopic relief of the image formed on the ground glass of the camera obscura; and in May, 1858, I communicated to the same Society the description of the stereomicroscope, which was based on that fact. (See *Proceedings of the Royal Society* for these data.)

One day looking on the ground glass of my camera, while experimenting with the focimeter, an instrument made of eight segments of a disc fixed separately on different planes round a horizontal axis (Figures 1), I was surprised

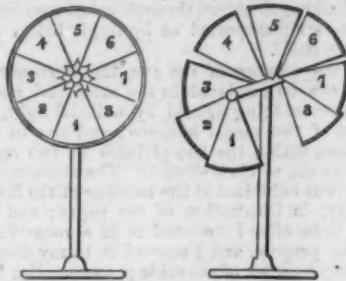


Fig. 1.

to observe that the image of the focimeter was stereoscopic. From what I considered my perfect knowledge of the principles of the stereoscope, this indeed could be but the result of some strange delusion; I knew that the reality was impossible, because I very naturally fancied that I had only one image on the ground glass, the identical image of the photograph, which, we know, is not and cannot be stereoscopic. I looked again and again, and still the image seemed to come out in perfect stereoscopic relief; it presented strongly and conspicuously what I knew was the unmistakable characteristic effect of the stereoscope. I could not be deceived on that score; so that had I been less conversant with the principles of binocular vision, I should not have noticed in it anything extraordinary. Being unable to find the cause of the illusion which had presented itself to me, I should have stopped there, even abstaining from mentioning the fact, as presenting such an inexplicable effect, for it would have been considered a complete delusion, and probably ridiculed. But convinced that the image was stereoscopic, and that to be so it was absolutely necessary I should be looking at two separate pictures of different perspectives, one exclusively for each eye, I then began carefully to investigate the mystery. First I shut one eye, and suddenly the stereoscopic effect disappeared; it was therefore evident that the former effect was the result of binocular vision. But how to account for the other two conditions, namely, of two images, and each of different perspective, and also of only one of the two images being seen separately by each eye, when I could distinguish only one image on the ground glass? Having no doubt that these conditions were indispensable, I continued my investigations, and undertook a series of experiments to discover how they could really exist or be produced, and at last I arrived at the true explanation of the whole phenomenon.

The destruction of the stereoscopic effect by shutting one eye, led me to try what would happen if I divided the object glass (Fig. 2) in two vertical parts, covering one, r , with a yellow glass, and the other, n , with a blue glass. The result was still more instructive, for in looking with the two eyes on the ground glass $c'c$, I saw a stereoscopic image of a grey tint, the mixture of the two colours—another strange phenomenon of binocular vision difficult to explain. But shifting horizontally the head alternately on the right and left from the centre of the ground glass, in one position, $r' n'$, I had a yellow image, and in the other $r'' n''$, a blue image; and the same change of colour occurred if, looking on the centre of the ground glass, I shut alternately one and the other eye. Then was unfolded to me the whole mystery of the phenomenon. The two halves of the lens gave an image each of the colour of the glass covering them, and, on account of the two points of view $r' r''$, of different perspectives; the half on

the left of the lens refracting to the right eye a yellow image, and the half on the right of the lens refracting to the left eye a blue image, and both being each invisible to one eye, and only visible to the other eye. It was therefore

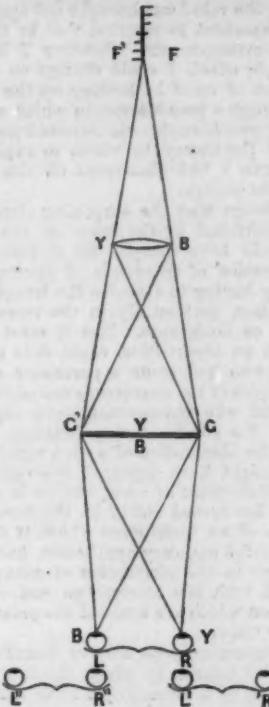


Fig. 2.

evident that the ground glass presented a single and different image to each eye; that, in fact, each eye could see only one of the numerous partial images refracted by all the parts of the lens—the particular image the rays of which happen to be projected on a line corresponding with the optic axis; and assuming, what must be the case, that the ground glass is transparent through its crystalline substance, and that we do not see the image on the ground glass, but through its molecules, we understand the effect, for no rays of light are visible but those which coincide with the optic axis, and all the others are invisible. For this reason each eye sees a different image, and as each half of the lens naturally gives, in a certain degree, a different perspective of the object, we have all the various conditions required for the production of the stereoscopic effect. But, as we have before explained, we must not fail to observe that when we remove the ground glass and put in its stead the photographic plate, all the various images from all the parts of the lens produce each its own impression, forming a compound image of the whole. Therefore on the photographic image both eyes see equally the same compound image; and as the perception is identical for both eyes, there cannot be any stereoscopic relief in the photographic image. It is important I should also mention that there is no stereoscopic illusion in the image of the camera obscura when it is received on oiled paper, or any other diaphanous but not transparent medium. The ground glass, as generally used, is alone endowed with the property of transmitting a different image to every point of sight.

My experiments were made with a lens of three inches aperture, which size enabled me to obtain a sufficiently conspicuous stereoscopic effect, by placing before the lens a diaphragm with two openings of half an inch, one on each extremity of the horizontal diameter, by which I could procure an angle of perspective of two inches, very near the natural angle of binocular vision. Then, looking perfectly in the centre of the ground glass, I had all the conditions required to obtain a decided stereoscopic effect; but reclining the head so as to have the two eyes on the same vertical line, by that change I lost the stereoscopic effect, because in that position of the eyes both had the same perspective.

tive. Naturally the same effect was produced by placing the two openings of the diaphragm on a vertical line while looking with the eyes in the straight position of the head; by that arrangement I had no stereoscopic effect; but inclining the head to bring the eyes in the vertical line, the relief was brought out again.

It is important to mention that in all these different arrangements, whenever I had the stereoscopic effect, I could change or reverse the illusion of relief by looking on the ground glass through a pseudoscope, in which case the effect was pseudoscopic—all this adding stronger proofs of the theory by which to explain the phenomenon I had discovered on the ground glass of the camera.

It is strange that the surprising stereoscopic illusion exhibited by the image on the ground glass should have escaped for so many years the observation of thousands of photographers constantly having to examine the image on the ground glass, particularly in the reproduction of views or landscapes. But it must be said that such an observation could only be made by those who had made a particular study of the principles of the stereoscope and of binocular vision, and who consequently were capable of detecting the effect. I was fortunate enough to make the observation of a fact which at first thought might have appeared interesting only in a scientific point of view, but, as is so often the case, has turned out to be the cause of the invention of an instrument which, if it is not of very useful and easy application, has a great importance in the elucidation of many points connected with the stereoscope and scientific truths upon which are founded the principles of binocular vision.

The stereomonoscope may be described as a double solar camera, by which the two pictures α β (Fig. 3) of a stereoscopic slide can be re-

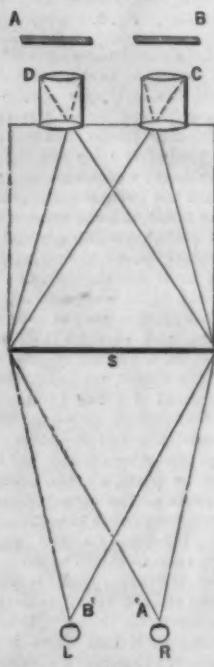


Fig. 3.

fracted, each by a separate lens, c d , and both projected one upon the other in the middle of a screen, s , in any enlarged proportions; and, if that screen is a piece of ground glass, in looking behind it, the eyes being in the position of L R , we have the stereoscopic effect from the same cause I have just described. By bringing the pictures α β nearer the lenses d c , and by removing the ground glass s from them, the pictures are enlarged in proportion; but by a very singular effect, the more we recede from the ground glass the more the picture appears enlarged. The possibility of seeing the picture from a distance of ten or twelve feet enables two or three persons, placed near enough the axis of the apparatus, to have all at a time a full perception of the stereoscopic effect. This is a great advantage, for

naturally the beauty and interest of any spectacle is greatly enhanced when several persons can exchange their observations on any remarkable points of the picture before them. This cannot be the case with the ordinary stereoscope, which allows only one person to examine the picture; and this is probably one of the many reasons which have impaired its popularity.

When the stereomonoscope is used with the solar camera, the picture (glass positives) being lighted by the condensed rays of the sun, the effect on the ground glass is truly splendid; it is as looking at nature through an open window, and we are transported as by magic before the scenery itself.

In the absence of the sun, the stereomonoscope can be exhibited in the same dark room, the pictures being lighted by artificial light, by means of two magic lanterns; and also in the daytime, fitting the two pictures in two apertures in the window-shutter. The stereomonoscope was exhibited at the meeting of the Royal Society, in illustration of my paper; and for some time after I mounted it in a room fitted for the purpose, and I showed it to my friends and to a number of scientific persons. But this philosophical toy occupying too much room, being too complicated, and having myself no taste to try to turn the invention to a lucrative account, I soon after had the apparatus unmounted and the room cleared, so that it has been forgotten, as everything is which in our age, more practical than poetical, cannot produce any material advantage, or be easily understood and appreciated on its own merit and value. It has partaken of the fate of the stereoscope, which, although one of the most curious and beautiful discoveries of modern science, is gradually losing the first popularity which it momentarily owed to the strange novelty of the effect produced.

Several causes have contributed to injure the stereoscope: the first is, that there is a considerable number of persons who, by defect of sight, cannot use the instrument, or, if they use it, they see no beauty in it; the second is, that there are very few philosophical instruments requiring a greater nicety and precision in all the adjustments of its various parts. Instead of being manufactured only by skilful opticians, for the sake of cheapness it has been made in the most imperfect manner, and supplied as a common toy, fulfilling badly, and very often not at all, the conditions required. Besides, the photographs intended for the instrument have been generally produced with imperfect cameras, without any attention to the laws regulating the angle of binocular vision, the two pictures being subsequently badly mounted in the slide, too wide apart or too near one another; and very often the right perspective to the left eye, and the left perspective to the right eye, so that they present the pseudoscopic instead of the stereoscopic effect. The fact is, that all that is connected with the stereoscope—its manufacture, the production of the photographs, and the use of the instrument—require skill, study, and knowledge, and, in one word, the whole is too scientific for the million. Like everything new, the stereoscope has had its popular run, but as one of the most marvellous inventions of the age, it will for ever excite the admiration of the enlightened world.

I have demonstrated that there is a particular degree of convergence of the optic axes belonging to every distance of objects, which, from habit and continual practice, conveys to the mind the correct judgment of their relative positions; and as the size of the images of objects on the retinae is proportionate to their distance, there is also a relative size belonging to every degree of convergence. We have seen that by altering the angle of convergence by artificial means, the objects appear nearer or farther, according to the increase or decrease of the angle of convergence, but it must be remarked their size remains the same. This is illustrated in the most forcible manner by the pseudoscope, which, reversing the order of the angles of convergence, reverses the sensations of distances, and produces at the same time an incongruous effect in the proportions

naturally expected and according to the perspective.

Until now, all our experimental investigations have been based upon the natural angle formed by the separation of the two eyes, which is always the same. But if we could see the objects from the same distance with an angle double, that is to say, if the separation of the eyes could be altered to 5 inches instead of $2\frac{1}{2}$, which is about the average of the natural separation, the stereoscopic effect would be increased twofold, and the distances of the objects and their separation would appear double. We cannot increase the separation of the eyes, but we can increase the binocular angle by another means, viz., by two mirrors, n c (Fig. 4), which

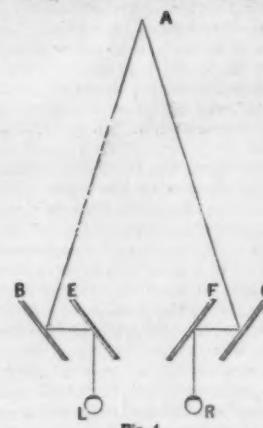


Fig. 4.

being at 5 inches one from the other, and reflecting any object, A , on two other mirrors, n c , bring, by a double reflection, their image on both the optic axes L R . This is equivalent to doubling the separation of the eyes. By this means, in reality, instead of seeing objects from an angular base of $2\frac{1}{2}$ inches, we see them from one of 5 inches. The result being that all objects appear doubly distant, both from us and between each other,—in effect the stereoscopic illusion is increased twofold. For near objects, this increase generally would appear exaggerated and unnatural, but in the case of distant views, the increase of the stereoscopic relief would, in many cases, be an improvement and an advantage; for, all the planes being separated from one another, we could see the forms of the ground, hills, and valleys as if we had before us a reduced model of the scenery; whilst with the natural binocular angle of vision all these distant objects present no more relief to the two eyes than when we look at them only with one eye. An instrument of this kind will be found to be a source of enjoyment and of many interesting experiments.

By increasing the separation of the two mirrors (reflecting prisms may answer the purpose still better), we may increase to any extent we wish the binocular angle of vision, and by this means obtain a stereoscopic relief of distant objects of which we are deprived by the natural angle of vision. But photography affords us a very easy means of increasing the binocular angle. We have only to place the two cameras farther apart, and to any extent, according to the distance of the scenery and the degree of stereoscopic effect we wish to obtain. When the two pictures of distant views so taken by photography are examined in the stereoscope, they present all the criteria of distance which are the character only of binocular vision for near objects. For example, if we wanted to obtain in the stereoscope a decided relief of a view of the Alps, with photographic pictures taken from a station say at 15 or 20 miles from these mountains, we might place the two cameras at a considerable distance one from the other, of 100 feet, 200 feet, and even more, but of course avoiding to include in the pictures any parts of the landscape within a few miles. Therefore we have the means of restoring the relief of objects which they may have lost, because on account of their great distance they exhibit the same perspective to both eyes, in

which case there cannot exist any play of convergence of the optic axes in examining the various planes of the objects, and for this reason, for distant views, binocular vision has no advantage over monocular vision.

But we have to relate a most wonderful result of photography and stereoscopy combined, which is beautifully illustrated by the representation of the moon. Before they were invented, no human eyes had ever seen the moon except as a flat disc, and it is to these marvellous inventions we owe the possibility of being able to bring this luminary so near our sight that we can examine it as a real globe placed on our table, showing all its mountains, craters, and valleys distributed and expanded on its round and solid form. What would have been the wonder and enthusiastic admiration of Galileo, Copernicus, Newton, and Herschel had these great men enjoyed such an unexpected and instructive sight!

But how has this been done? The history is indeed admirable. On account of the great distance of our satellite, no angle of binocular vision, even increased to any possible extent by the greatest separation which we could give to two camera obscuras, could ever bring out to both eyes two perspectives of the moon, differing enough to produce an effect in the stereoscope. But science is impeded by no difficulties; its resources are inexhaustible in the hands of philosophers. An eminent astronomer, Mr. Warren de la Rue, F.R.S., also a great admirer of, and adept in, photography, found the means of photographing the moon in the two perspectives necessary for bringing out the stereoscopic relief; and what is most extraordinary, he has obtained these two perspectives from the same station and point of view. To all those who are strangers to astronomical phenomena, this would indeed have seemed impossible; but Mr. Warren de la Rue soon found that from a fixed station the moon might itself present to his camera alternately the two requisite perspectives. He knew that the moon is subject to a periodical slow reciprocating motion on its axis, called libration, by which, at the end of each vibration, it presents a different aspect of its surface, at one time showing a little more of its right limb and at another a little more of its left limb, just as if we were looking with the two eyes at a globe on our table. This constitutes the two perspectives, as if the moon was small and very near, or was at the same moment seen from two very widely distant stations. Then having taken an image of the moon, one day in one position and at another period in the other position of the libration, he had the two pictures which, examined in the stereoscope, bring out the moon in its full solid form. We may imagine how interesting the effect would be if the picture could be examined in the stereomicroscope considerably enlarged. The very idea offers the temptation of mounting again my apparatus for that curious purpose!

We must hope that Mr. Warren de la Rue will not stop in his line of experimental researches, and that he will also produce a stereoscopic view of the sun. This would be most interesting, as it might afford the means of ascertaining whether the spots of the sun are under or above the surface. The planet Saturn is another celestial body which would present in the stereoscope a very striking effect.

But from the immensity of the heavens let us descend to the invisible world, and there we find that the stereoscope has also performed its wonders, by bringing to our perception, as solid bodies, the most infinitesimal works of creation. To think that the stereoscope has been combined with the microscope is really a most marvellous feat of optics, and a great triumph of science.

But can there be anything more surprising than to think that the gold bar by which the watch-chain is fixed in the buttonhole of the waistcoat (represented in its natural size, Fig. 5) can contain a double microscope, a double photographic portrait, and show stereoscopically, as large as nature, the portrait of a friend? The two imperceptible photographs are each fixed at the end, A A' , of two very minute glass rods, B A , B' A' , the other end being ground and polished in the form of a lens, forming each a complete microscope, included in the two balls of the ornament. By a sliding tube the dis-

tance of the two balls may be altered, to suit the separation of the eyes.

The idea of this application of stereoscopic photography to the microscope was suggested



Fig. 5.

to me by Sir David Brewster, and when I was in Paris two years ago, I furnished M. Dagron (so well known for his beautiful micro-photographic productions for jewellery) with binocular portraits, which he reduced by his process; and he constructed the instrument which is shown in the figure, and embodies in the most elegant and effective form Brewster's idea.

We have seen that, by increasing the angle of binocular vision we may see distant objects in relief, and restore the stereoscopic illusion of which they have been deprived by their great distance. We have now to examine a curious and uncommon case, in which the stereoscopic relief of near objects is unduly decreased. This case happens with all magnifying binocular instruments, such as double opera-glasses.

On account of the degree of convergence, there is a particular stereoscopic effect for every distance, and there is also a size of objects belonging to the same distance; therefore, any increase of size should be accompanied with an adequate increase in the angle of convergence. This cannot take place in double opera-glasses, because the angle of vision remains always the same, while the instrument magnifies the objects. For this reason a double opera-glass which magnifies, say twice, as it does not at the same time increase equally the base of the angle of vision, the angle is not proportionate to the size, and consequently the effect is incomplete and unnatural. When we notice it with experienced eyes, we find that it impairs considerably the illusion.

When we use a double opera-glass at a theatre, naturally looking through the eye-pieces, we cannot help remarking, for example, that the several rows of musicians in the orchestra appear too close to one another. There is no space between them, the head of one seems touching the music-book before him; all the persons in the boxes appear pressed one against another, all faces are flat. But if we turn the glass, so as to look through the large end, we find suddenly the effect quite reversed. The orchestra appears too wide for the musicians, and they are unnaturally separated; all the distances are increased. We have explained the reason of this anomaly. When we use the glass with its magnifying end the objects are magnified twice,

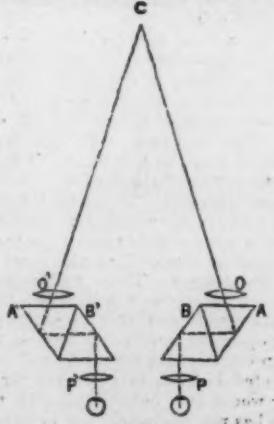


Fig. 6.

as if we were looking at them from half the distance; and in this case the natural angle of vision should be increased twofold; but as it remains the same, we are deprived of the stereoscopic relief which belongs to the reduced distance, giving the increased size. But in using the glass with the other end, the objects are reduced in size, as if we were looking at them from a double distance, and in this case the

natural angle of vision should be reduced one-half; but as it remains the same, we have an exaggerated stereoscopic relief, that which belongs to objects situated at half the distance.

With the view of correcting this defect of double opera-glasses, I have constructed an instrument by which the angle of vision is increased in proportion to the magnifying power. This is effected by two pairs of rectangular reflecting prisms, A B and A' B' (Fig. 6), united (each double prism is better if made of a single piece of glass), by which the rays reflected from an object, c , fall on the two object-glasses, o o' , placed at 5 inches apart,

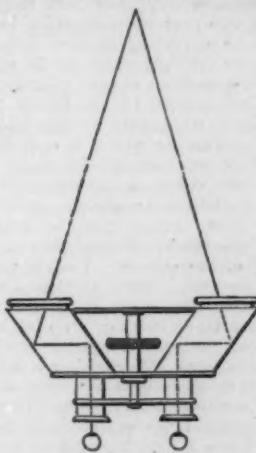


Fig. 7.

and, by a double reflection from the hypotenuses of the two double prisms, are brought on the eye-glasses r r' in their usual distance, corresponding with the separation of the eyes.

I exhibited such an instrument (Fig. 7) at the British Association at Oxford in 1860, and read a paper explaining its principles, construction, &c. The reason for its not having been generally adopted was probably the increase of cost, weight, and size of the instrument, but, more probably, because few persons care much about avoiding a defect which they neither notice nor understand. However, when once observed, the effect is very unpleasant, and the instrument, as it is made and used, is most unsatisfactory and unscientific.

In my first notice I forgot to mention a single lens microscope I have contrived, founded on the property of the convergence of the optic axis on a point nearer than the photographic slide—in fact, by squinting inside, as was shown in Fig. 7, page 50, of the previous Number. It is now represented (Figs. 8 and 9), the first being the plan, and 9 a side view, showing the whole arrangement.

The slides, in both, are at r r' ; and through the opening A , containing a large lens, the eyes, converging on it, can each separately reach the

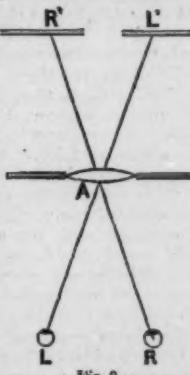


Fig. 8.

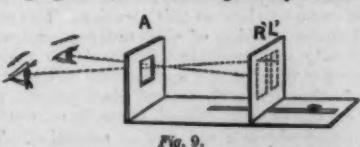


Fig. 9.

pictures, r r' , in an oblique and crossing direction. The resultant picture, strongly magnified in proportion to the power of the lens, is seen in stereoscopic relief. The effect is very entertaining for those who can easily maintain the angle of convergence kept on the lens while they see the pictures behind; the lens being reduced by a square opening equal to the size of the resultant picture on that point, the effect is that of a diorama, and the illusion beautiful.

THE LIONS IN TRAFALGAR SQUARE.

TRAFalGAR SQUARE has from the first been unfortunate in its artists, but until in these last bronzes we saw the first fruits of a *renaissance*, we never knew the extent of our misfortunes. The long-expected Lions, now at length placed, have indeed extraordinary merits, but these are countervailed by an absence of certain proprieties so obvious that it is difficult to believe the default accidental. The wisdom of giving this important commission to a painter has been freely questioned, and now that the work is completed, whatever of shortcoming is imputed to it will be attributed to that deficiency of sculptural knowledge which it is reasonable to believe a painter cannot possess. These bronzes were confided to Sir Edwin Landseer on the grounds of his perfect acquaintance with animal characteristic, which is only the half of the qualification necessary to the performance of the work; the other, indispensable to success, being a facility in sculpture derived from practice. Even if the lions be regarded as pictures, it cannot be admitted that the best has been made of the subject. Despite the absurd proverb about comparisons, all critical examination is based on comparison, immediate or remote, and these lions call up at once the remembrance of every sculptural leonine form of any pretension. Thorwaldsen's famous lion at Lucerne tells the most touching story that has ever been rendered by animal expression. It commemorates the massacre of the Swiss Guard of Louis XVI. The animal, pierced by a lance, is dying, but still in his death-throes caresses and defends the *fleur-de-lis*. The sentiment of this monument is so much in harmony with the feeling of Sir Edwin Landseer, that he, of course, has seen it; but for referring to this work there are other reasons than unison of sentiment. The bronzes just placed in Trafalgar Square claim a place in the front rank of all that has been done in this direction. Thorwaldsen's lion is everywhere carefully modelled, and certainly Landseer's lions would have gained considerably by more attention to definition. In Canova's lions, also, at the tomb of Pope Pius VI., there is great accuracy of detail, and nothing is lost by it. The sleeping animal is grand and imposing, but the attitude and style of the watcher are not impressive. A consideration of these works leads to one of two conclusions. If Thorwaldsen and Canova are right, Landseer is wrong; if the last be right, then the two other men have laboured throughout their lives on a false principle. It can never be said with truth the lions are a special failure, but it may be asserted on good grounds that Sir Edwin Landseer has in their construction exaggerated some points and slighted many others. They are too large to compose with the column, and even if we look round for forms to afford them assistance and support, everything retires from them, diminished and broken; and in their presence the treasure that they are there foregathered to defend looks mean and worthless.

If we consider the lions themselves, we find the artist as much a master of animal expression now as he ever has been at any time since he painted his 'Jack in Office,' till the exhibition of the last of his canine essays. He will never again have an opportunity so grand of ennobling the lion's head as he has lost on this occasion. The mane contributes nothing of wild native grandeur to the head; it is smoothed down at the sides in a manner to give the appearance rather of the female than the male animal; but yet the face has a story to tell; indeed, there is no work of the artist which is not full of narrative. The entire mien is that of menace; the eyes look downward, as if the offending object were immediately in front; the two fore-legs are wide apart and stretched forward as if ready for a spring; never have we seen a lion's face in which there was so much well-defined and characteristic expression. It is probable that to this part of the work a very different spirit would have been given by a sculptor, and thus we find ourselves compelled to consider these works partially as pictures, how anxious soever

we may be to regard them as pure sculpture. The mane, with its appearance of having been wetted down, leaves to the heavy, well-fed body its full volume. And here is a curious inconsistency; the animal is so well-conditioned and sleek as to raise a doubt of his being really the lord of the desert. The light and sketchy manner of the French school in dealing with bronzes of animals has many beauties, and is so fascinating that the artist frequently knows not where to stop—sometimes too much is done, sometimes too little. Thus the fore-legs are without form; this is intended to convey an impression of strength, but such expression would by no means have been incompatible with indications of form. It cannot be supposed that Sir Edwin Landseer is not fully cognizant of these and other points being open to objection. He has undoubtedly his own manner of meeting such criticisms; but however forcibly they may be felt by him, they will weigh as nothing in the scale of public opinion. It is difficult to understand why the mane should not have been made contributive to the character of the head; the effect surely must have been tried. But herein is suggested the difference between practice in modelling and practice in painting. These bronzes are a painter's, not a sculptor's models. There are four of them, but we have treated the four as an individual, because for the four it appears that one body only has been modelled, while two heads were made, each of which served for two bodies. Thus the same body was cast in bronze four times, and the heads twice each.

These bronzes are suggestive of certain grave considerations. The giants of other days were pygmies in comparison with the colossi among whom we now live and move. If Sir Edwin Landseer have patriotically sacrificed himself for his country's good, history will do him ample justice. Be that as it may, he lights us to the reconstruction of Trafalgar Square. From every point of view the column now looks insignificant, and now is keenly felt the folly of having executed the statue of Nelson in Craigleath stone. The adaptation of the column to the lions involving the casting of the statue in bronze, becomes a necessity, if we are ever to retrace that step to the ridiculous which has been taken in respect of Trafalgar Square. That committee of ancient Agamemmons which gave Baily so much trouble has long been dissolved by that last touch of nature that makes all flesh kin. These fiery spirits fought their way to the conclusion that Nelson should reappear in the same hat and coat he wore on the quarterdeck of the *Victory*, and presuming Sir Thomas Hardy did say if it were not so he "would never touch his hat on passing the statue," the expression shows that these men would have gone much further than they did to carry their point.

Thus the advent of these lions is a visitation like the explosion of the proverbial bombshell. Their power is irresistible—they have crushed everything around them. The most forcible impression of this fact is felt on looking from Charing Cross to the National Gallery. There must be a revision of this area, and the rebuilding of the National Gallery will be the fittest occasion. Those all but invisible jets that stream—for no other conceivable purpose than *in usum delphinorum*—from the fishes' mouths, must be removed, as also must two at least of the statues. These and many other things must be accomplished before this spot will be in anywise creditable to national taste. For years past the public has been on the tip-toe of expectation with respect to the lions. It was expected in these bronzes that Sir Edwin Landseer would have outdone himself. To this extent he has not succeeded, but he has undone all that has been effected from the beginning in Trafalgar Square. Such a result could be effected only by a great work, which this undoubtedly is, notwithstanding the peculiarity of the view taken of the subject. Still, it is something gained to see this long-vaed question set at rest; and there is no doubt but the gigantic bronzes will be among the "lions" of London which visitors will delight to honour with a call.

SELECTED PICTURES.

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY.

AUTOLYCUS.

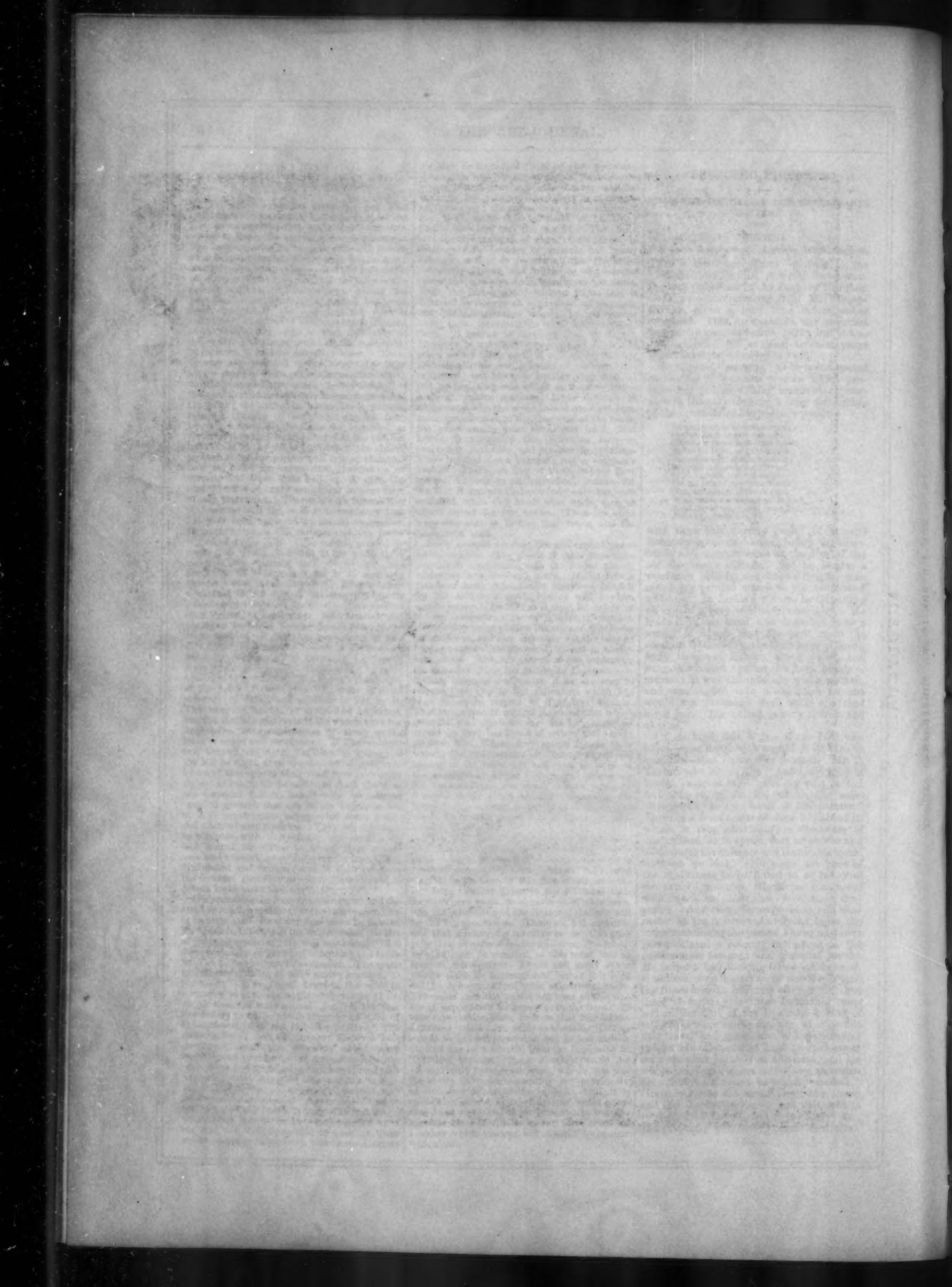
C. R. Leslie, R.A., Painter. L. Stocks, A.R.A., Engraver. THIS is the "companion" picture to the 'Florizel and Perdita,' of which an engraving was published in our January Number. Both were commissions from Mr. Sheepshanks, given a long time before either appeared. This, for example, was projected and partly painted before 1823; but it was not exhibited till at least thirteen years after that date, namely, in 1836.

Autolycus, "a rogue," as he is designated in the list of *dramatis personae* which prefaces the "Winter's Tale," makes his appearance in the play singing a song descriptive of the contents of his pedlar's pack:—

"Lawn, as white as driven snow;
Cypress, black as e'er was crow;
Gloves, as sweet as damask roses;
Masks for faces, and for noses;
Bugle bracelet, necklace amber;
Perfume for a lady's chamber;
Golden quaffs, and stomachers;
For my lads to give their dears;
Pins, and poking sticks of steel;
What maids lack from head to heel
Come buy of me, come: come buy, come buy,
Come buy, come buy," &c.

And thus this "cheap Jack" of ancient Bohemia presents himself before the shepherds and shepherdesses at the door of the old shepherd's cottage. But he is also a vendor of ballads, and knows how to command his printed wares to his astonished auditors. In Leslie's picture he is puffing off one of a very wonderful character. He holds it in his hand, and describes it as a song "of a fish that appeared upon the coast on Wednesday, the four-score of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids. It was thought she was a woman, and was turned into a cold fish for she would not exchange flesh with one that loved her. The ballad is very pitiful, and as true."

Of its kind, this is one of the best pictures—considered with regard to its various qualities—that Leslie ever painted. Mr. T. Taylor, who edited the "Autobiography of Leslie," says of it:—"For my own part, I feel this to be, on the whole, the most cheery and 'happy' work of the painter." There is a sunny, out-of-door life about it, which is very charming; a freshness of atmosphere, so to speak, that brightens and exhilarates the animate and inanimate world whereon we look. No signs are here of the chalkiness to be found in so many of the artist's pictures, oftentimes contrasted with black or other heavy-coloured draperies. And then, for expression and character in the figures: Antolycus looks the impersonation of the veriest knave who ever perambulated a country to impose on the rustics brass for gold and glass for jewels. He is not a bad-looking fellow either, and, doubtless, is as honest as, he would tell you, the times and his business will permit; but there is cunning in those twinkling eyes, and in the curl of the lips, and a kind of self-importance in his manner, as if he felt that travel had given him a knowledge of the world. His scarlet high-peaked cap is set somewhat jauntily on the head, and his whole bearing is characterised by an assurance that can scarcely be called "modest." His tale rivets the attention of the clown and the shepherdesses, all but one, who is engrossed by the display of jewellery, &c., and evidently with a very covetous desire.



C. R. LESLIE, R. A. PINX.



FROM THE PICTURE IN THE SHEEPSHANKS GALLERY.

AUTOLYCUS.

LUMB STOCKS, A.R.A. SCULP.

HISTORIC DEVICES AND BADGES.

BADGES.—PART II.

BY MRS. BURY PALLISER.

"Every man shall camp by his standard, and under the ensign of his father's house."—*Numbers* ii. 2.

"Banner'd host,
Under spread ensign marching."—*MILTON*.
"Behold the eagles, lions, talbots, bears,
The badges of your famous ancestries."—*DRAYTON, Barons' War.*

PERCY,* EARLS OF NORTHUMBERLAND. When Agnes de Percy,† heiress and descendant of Algernons, or "William with the Whiskers," consented to marry Josceline, the brother of Queen Adeliza, it was only on the proud condition that he should adopt either her name or her arms. Josceline chose the former, took the name of Percy, and the blue lion of Brabant is first among the 892 quarterings of the Percy shield.

The ancient badge of the Percies is the Crescent, the origin of which is thus given in an old vellum pedigree of the time of Henry VII., in the possession of the family:

"Gernons, fyrt named Brutys bloud of Troye,
Which valiantly fyghtyng in the land of Perse,
At pointe terrife ayance the miscreants on nyght,
An hevny mystery waschewyd hym, old bookys reherse;
In hys scheld did schyne a mons verifying her lyght,
Which to all the oste gave a perfytte fryst,
To wayngys his enemys, and to deth them persue;
And therefore the *Perse* the *crescent* doth renew."

Be that as it may, wherever the Percy arms were carried the Crescent appears, as a few examples will show.

In the "Barons' War," Richard de Percy, one of the feudal lords who extorted the Great Charter from King John, and one of the twenty-five guardians chosen to see it observed, is thus alluded to:—

"The noble Piercy, in this dreadful day,
With a bright crescent in his guion came."—*DRAYTON, Barons' War.*

At Chevy Chase, the famous battle of Otterbourne, fought by the renowned Harry Hotspur, when Earl Douglas was slain—

"The whyte lyon on the Ynglysh parte,
Forsooth as I your sayne,
The lucciets; and the cressawnts both,
The Scots fought them again."—*Battle of Otterbourne.*

Again, at Towton, when Henry Percy, third Earl, fell while leading the van of the Lancastrians, 1461—

"Upon the Yorkists part there flew the ireful bear,
On the Lancastrian side, the crescent waving there;
The Southern on this side, for York or Warwick cry,
'A Percy for the right,' the northern men reply."—*DRAYTON, Polyolbion.*

On the morning preceding the battle of Bosworth, Richard III. left Leicester by the south gate, at the head of his cavalry. A poor old blind man, who had been a wheelwright, sat begging near the bridge; as the king approached, he cried out that "If the moon changed that day, which had changed once that morning in the course of nature, King Richard would lose both life and crown." He hinted at the secret disaffection of the Percy.§

In the "Lamente of Henrye Percy,"

* By a mistake, during the absence of the author, the badges of Mowbray, Nevill, Ogle, Peche, and Pelham, were inserted at the end of the emblems in the November number of the *Art-Journal*.

† This family is descended from the Danish chieftain Geoffrey:—

"Brave Golred, who to Normandy
With vent'rous Rollo came;
And from his Norman castles soon
Assumed the Percy name."

The village of Percy is near Villedieu-les-Poëles, in the department of La Manche.

‡ Three lucies or pikes, assumed by Hotspur's father on his marriage with the heiress of Lord Lucy.

§ A. Strickland's "Queens of England."

the admirer of Queen Anne Boleyn, he is made to say—

"Pale is the crescent of my hope."—*F. R. SUBTES.*

In the ballad recounting the great insurrection, which cost the Earl of Northumberland his head (See Nevill), it says—

"Earl Percy there his ancystre spred
The half-moon shining all soe faire."
The Rising of the North (Percy Reliques).

And again—

"The ministris of thy noble house,
All clad in robes of blue,
With their silver crescents on their arms,
Attired in order due."—*Hermit of Warkworth.*

The silver crescent, as now borne, has within the two horns two fetterlocks, the cognizance of the House of York, the part

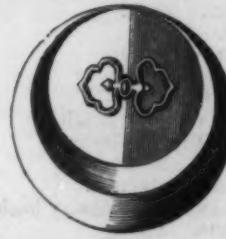


Fig. 1.

within the horns sable and gules (Fig. 1). This York badge is sometimes styled a double manacle, or shacklebolt.

The Percy motto is *Esperance en Dieu*, or *Esperance ma conforte*.**

Henry, fourth Earl, had *Esperance ma conforte* inscribed over the great gateway at Alnwick.

On the ceiling of Wressil Chapel is *Esperance en Dieu ma conforte*.

In a window of the church of St. John, at Beverley, is a figure with a coat of arms, of a Percy kneeling, with *Esperance*, and under the lady's picture, *ma conforte*. On a tomb in the same church and in several places are *Esperance ma conforte* and *Esperance*.

Esperance was Pursuivant to the Earls of Northumberland.

POLE. William de la Pole, Duke of Suffolk, the favourite of Queen Margaret of Anjou, for many years possessed almost absolute power, till affairs becoming disastrous both at home and abroad, popular clamour rose loudly against him. He was charged with the loss of Anjou and Normandy, of causing the death of the good Duke of Gloucester, and various other offences, for which he was impeached, and though restored to favour, subsequently banished. He embarked at Ipswich, but was boarded by the captain of a ship of war, and brought round to Dover Roads, where he was beheaded:—

"They cut his head off on the cock-boat side."—*DRAYTON, Miseries of Queen Margaret.*

His badge was the clog argent and the chain or. It is so given in the Ashmole MS. 1121; and in some satirical verses, written about 1447, he is thus designated:—

"The whyte lion† is leyde to alepe
Throug the envy of the Ape clogge."



In some other satirical verses of the same reign (cir. 1449), he is called "Jack Napes with his Clog." A leopard's face (Fig. 2), from his arms, was another of his badges.

POMEROY. A golden fir cone.

* The word *conforte*, says Meyrick, implies exhortation or excitement—a rallying appeal.

† Alluding to John Mowbray, third Duke of Norfolk.

"One of the noblest families of these parts,"* dating their pedigree from the Conqueror, Henry de la Pomeroy, during the captivity of Richard I., got possession of St. Michael's Mount, and reduced it to the service of John. Upon Richard's return the garrison surrendered to the king, and Henry de la Pomeroy, despairing of pardon, leaped his horse from the cliff and perished.

Two miles from Totness is the ruined castle of Berry Pomeroy.

POYNINGS. A key erect argent, crowned or (Fig. 3). This badge appears to have been assumed by the family at a very early period. On a seal of Sir Michael Poynings, Kt., date 33 Edward III., is introduced outside the shield, a key erect crowned, and a dragon's head between two wings.



On the standard of Sir Edward Poynings, in 1520, is a unicorn with five keys, and the motto, *Loyal et n' apaour*.

This badge was subsequently assumed by the Paulet family, in allusion to their descent, and by the same right, the unicorn and keys were used by the Earls of Northumberland.

RATCLIFFE. Sir John Ratcliffe, time of Edward IV., bore for his badge a gardebras, or garbraille, silver.

The representation of it is interesting (Fig. 4), as showing the fan-like form of the elbow-piece towards the end of the fifteenth century, and of the buckles and straps which fastened it.



Fig. 4.

The standard of Robert Ratcliffe, created Viscount Fitz-Walter and Earl of Sussex by King Henry VIII., had a golden estoile, or star, and two garbrailles silver, buckles gold. Motto, *Je garderay*.

ROS, OR ROOS. A silver water bouget (Fig. 5).

The water bougets are given as their arms in the Siege of Caerlaverock:—



Fig. 5.

"Guillemes de Ros assemblans,
I fu rouge a trois bouz blanc." These arms, though derived by marriage from the Trus- buts, are popularly known as the "coat of De Ros."

The water bouget consists of two pouches of leather united and strung across a stick used for the conveyance of water, a custom dating from the Crusades. In the torrid plains of Palestine, the expediency of carrying water in leather bags readily suggested itself; and the service of carrying them was of greater importance than at first appears, without taking into consideration that one mode of distressing the Christian army was that of poisoning the wells and other reservoirs of water. To this Tasso alludes:—

"Ma per la sete è il pessimo di mali
Perche de Giudea l'unico donna
Con veneni e con succhi aspri e mortali
Più del' inferno styge e d' acheronte,
Torbido feso e livido, ogni fonte."
Gerusalemme Liberata, c. xii.

"Most of thost they mourned, and most complain
For Juda's, yront had strong poison shed
(Poison that breeds more woe and deadly pain
Than Acheron or Stygian waters bring)
In every fountain, cistern, well, and spring."
FAIRFAX. Translation.

SACHEVERELL. A hawk's lure, with

* Camden.

golden cows. Motto, "Trowthe byndithe me."

ST. JOHN. A pair of golden hames (Fig. 6) (the collar by which a horse draws a waggon) is used as a badge by this family, in memory of William de Saint John, who came to England with William the Conqueror, under whom he held the office of Master of the Baggage Wagons.

The two eagles which form the supporters of the Earl of Bolingbroke, are each charged on the breast with the golden hames.

ST. LEGER. A pair of barnacles,* erect gules, ringed and laced or (Fig. 7).

This badge is on the standard, in 1520, of Sir Arthur St. Leger, of Ulcombe, Kent; and the barnacles are on the stall-plate of Sir Anthony St. Leger, in St. George's Chapel, Windsor.

The same device, only silver instead of red, is the badge of Sir Henry

Wyatt, county Kent.

SCALES. An escalllop shell, silver (Fig. 8). At the siege of Caerlaverock, the handsome and amiable Robert de Scales bore red with shells of silver:—

"Robert de Scales bei et gent,
Le eut rouge a coquilles de argent."

The title was conveyed by marriage to Anthony Widville, brother of Edward IV.'s queen, created afterwards Earl of Rivers. As Gloucester says to the king—

"And yet, methinks, your grace hath not done well,
To give the hair and daughter of Lord Scales
Unto the brother of your loving bride."
King Henry VI., 3rd Part, Act iv. sc. 1.

In a roll of badges of the time of Edward IV., the Earl of Rivers has the silver escalllop shell.

SCOTLAND.

About 1010, in the reign of Malcolm I., the Danes invaded Scotland, made a descent on Aberdeenshire, and landed at Buchan-ness, intending to storm Stains Castle, a fortress of some importance. Midnight was the time selected for the attack, and as their presence was unknown and unlooked for, they expected to succeed without much trouble in gaining possession of the castle. The Danes advanced slowly and silently, and to prevent the possibility of their footsteps being heard, they took off their shoes. They reached the place, and their labours were well-nigh over, for they had only to swim the moat and place their scaling-ladders, and the castle was theirs; when, in another moment, a cry from the invaders themselves awoke the inmates to a sense of their danger, the guards fly to their posts, the soldiers mount arms and pursue the Danes. This sudden change had arisen from a simple cause. It appeared that the moat, instead of being filled with water, was dried up and overgrown with thistles, which, piercing the unprotected feet of the Danes, caused them to

* The barnacles, or horse twitch, is used to put on horses when they will not stand quietly to be shod, being tied to their noses with a cord; hence barnacles, nose-squeezers, i.e., spectacles.

forget their cautious silence, and to utter the cry which had alarmed the sleeping inmates of the castle. Thus was the thistle the means of preserving Scotland, and was thenceforth adopted as her national emblem.

"E'en then a wish, I mind its power—
A wish that to my latest hour
Shall strongly heave my breast—
That I, for poor and Scotland's sake,
Some useful plan or buk could make,
Or sing a sang at least.
The rough-born thistle spreading wide
Among the bearded beer,
I turned the weeden clipp aside,
And spared the symbol dear."—BURNS.

SCOTTISH CLANS.

Their badges are as follow:—

BUCHANAN. Birch.
CAMERON. Oak.
CAMPBELL. Myrtle.
CHISHOLM. Alder.
FORBES. Broom.
GRANT. Cranberry heath.
LAMOND. Crab apple-tree.
MACDONELL. Heath.
MACDUGALD. Cypress.
MACFARLANE. Cloudberry bush.
MACGREGOR. Pine.
MACKAY. Bulrush.
MACKENZIE. Deer grass (*Lycopodium*).
MACLACHLAN. Mountain ash.
MACLEAN. Blackberry heath.
MACLEOD. Red whortle berries.
MACNAIGHAN. *Azalea procumbens*, "Lusan Albanch."
MACNEILL. Sea-ware.
MACPHERSON. Boxwood.
MACGUARIE. Blackthorn.
MENZIES. Ash.
MONRO. Eagle's feathers.
ROBERTSON. Fern or brakens.
ROSE. Briar rose.
ROSS. The *Uva ursi* plant. Bilberry.

SCROPE. Barons Scrope of Bolton, Earls of Sunderland. A golden crab (Fig. 9).
The Lord Scrope in the time of Edward IV. had a Cornish chough for his badge; and eleven of the same birds are on the banner of his successor in the reign of Henry VIII. Mottoes, *Devant si je peur—Autre que elle.*

SEPTVANS, SIR ROBERT DE. The name is derived from the ancient cognizance of the family—seven vans, or baskets, used for winnowing corn. Our Saviour is prefigured as coming with his "fan in his hand" to purge his wheat from the chaff. Shakspere says—

"Distinction, with a broad and powerful fan,
Puffing at all, winnows the light away."
Troilus and Cressida, Act i. sc. 2.

The motto of the family was *Dissipabo inimicis regis mei ut paleam*, "The enemies of my king I will disperse like chaff."

This badge is on the brass monument of Sir Robert de Septvans, in the chancel of Chatham Church, Kent. He was a warrior in the time of King Edward I., was with the army at Caerlaverock, and had estates in Kent. His figure is cross-legged, in mailed armour, three vans on his shield, and seven on the surcoat and culettes.

* After 1745 it became penal to carry badges, and some families actually suffered the penalties of the "Disarming" Act.

SHELLEY. A golden whelk shell (Fig. 10).

In the chancel of Clapham Church, Sussex, is the brass of John Shelley, 1550, and his wife; they are both kneeling on cushions at a desk; he is clad in armour. Whelk-shells are on his surcoat and on the gown of the lady.



Fig. 10.

SHEFFIELD. A golden wheatsheaf, from their arms.

SKEFFINGTON. Sir William Skeffington, temp. Henry VIII., bore on his banner, with a mermaid, the present crest of the family, a golden tun transfixed with five silver arrows. Motto, *Loialte maintient amor.*

SOMERSET, Earls and Dukes of Beaufort. Badge, a golden portcullis.

The lordship and castle of Beaufort, in Anjou, came to the house of Lancaster with Blanche of Artois, widow of the King of Navarre, and wife of Edmund Crouchback, first Earl of Lancaster. Here were born the four children of Catherine Swinford, who were all surnamed "De Beaufort," in consequence of their birth in the patrimonial castle of the Lancasters; and from that circumstance they bore a portcullis for their family cognizance.

The Beauforts espoused the Lancastrian cause. Edmund, first Duke of Somerset, fell at St. Alban's, 1458. Of his three sons, Henry, second duke, was beheaded after Hexham, 1460; John was slain at Tewkesbury, 1471; and his brother Edmund, third duke, was beheaded after the same battle. It is of him that King Edward says—

"For Somerset, off with his guilty head."
King Henry VI., 3rd Part, Act v. sc. 5.

And Gloucester addresses him—

"Two of thy name, both Dukes of Somerset,
Have sold their lives unto the house of York;
And thou shalt be the third, if this sword hold."
King Henry VI., 3rd Part, Act v. sc. 1.

And again, King Edward refers to them—

"The dukes of Somerset, threefold renowned,
For trusty and undoubted champions."
King Henry VI., 3rd Part, Act v. sc. 7.

Sir Charles Somerset, from whom the present Dukes of Beaufort descend, was created Earl of Worcester and Lord Chamberlain for life to King Henry VIII. He bore on his standards, in addition to the portcullis, the following badges:—A Moorish female's head, three quarter face, hair dishevelled, and ring through the ear. A cubit arm issuing out of a red rose, for Lancaster, the hand grasping a golden arrow. Motto, *Faire le doy*. Also a bearing, which looks like the machine used for confining horses when shod.

In the Harleian MS., No. 1073, besides the above four badges, are given the Beaufort panther, an antelope, a dragon issuing from a castle, and a flower-pot with red and white pinks. Underneath is written, "These eight badges belong to Somerset, and are of all antiquity."

SPEKE, ESPEK OF NORMANDY. A silver porcupine, the quills tipped black, is the present crest of the family. The chantry of St. George, in Exeter Cathedral, founded by Sir John Speke, is decorated with the porcupine.

STAFFORD. Barons Stafford, Dukes of



Fig. 11.

BUCKINGHAM. Their well-known badge is the "Stafford knot" (Fig. 11), suggested

probably by the crossing of the two S's. It is to be seen on the Stafford monument in St. Edmund's Chapel, Westminster Abbey, and is adopted by the present Duke of Sutherland.

The Duke of Buckingham, when giving livery of the "knots of Stafford," boasted that he had as many of them as Richard Nevill, Earl of Warwick, had formerly of "ragged staves." A cart-wheel, generally represented with flames issuing from the ends of the spokes, is another of the Stafford badges. Humphrey, first Duke of Buckingham, is designated by this badge—

"The carte nata is spokeles
For the counsell that he gaft"
(*Satirical Verses*, cir. 1449)—

when, offended by the removal of his brothers, the chancellor and treasurer, he persuaded King Henry VI. to receive the Duke of York with kindness.

His grandson Henry, second Duke, "the deep revolving wily Buckingham," was the chief means of bringing Richard III. to the crown; but found too late that tyrants throw down the ladder by which they ascend to greatness:—

"The first was I that helped thee to the crown,
The last was I that felt thy tyranny."
King Richard III., Act v. sc. 2.

Nor was his son Edward, third Duke, "the bounteous Buckingham, the mirror of courtesy," more fortunate. Restored by the favour of Henry VII., he fell through the machinations of Wolsey, and was beheaded for high treason. Among other offences, he was accused of having consulted a wizard concerning the succession; and his having caused his motto, *Doresenant*, "Henceforward," to be carved over the great gate of his house at Thornbury, Gloucestershire, was construed as implying his intention of seizing the crown. All will remember his last speech in Shakspere. When the Emperor Charles V. heard of his death, he is reported to have said that "a butcher's dog had torn down the finest buck in England."†

At the meeting of Henry VIII. and Maximilian before Therouenne, 1515, the Duke of Buckingham appeared with the badges of the Bohuns, as heir-general to Eleanor Bohun, whose estates Richard III. had refused to restore to his father. He was attired "in purple satin, his apparel and his bard full of antelopes and swans of fine gold bullion, and full of spangles."

The antelopes still remain on the gates of Maxstoke Castle, Warwickshire, with the burning nave, or wheel, of his ancestors; and a swan collared and chained is at this time the arms of the town of Buckingham.

In the stained glass of Nettleshield Court, Kent, the cart-wheel is surrounded by a fold formed of Stafford knots.

Henry Stafford, created Earl of Wiltshire by King Henry VIII., bore on his banner the Bohun swan, semé of Stafford knots, with the motto, *Humble et loyal*.

STANLEY. An eagle's leg, erased or, with the motto, *Sans changer ma verité*. (Fig. 12). Also—

"The eagle and the swaddled chylde." (Fig. 13).

The earliest authority for the well-known legend which gave rise to the Stanley crest, is a metrical poem written by Thomas Stanley, Bishop of Man, 1510-70, two centuries after the supposed incident. He states that Lord Latham, dwelling in Latham Hall, was a man of fourscore years of age, and his lady as old, and that, being without hope of a family, heaven did send them an heir most miraculously. For

an eagle had her nest in Terlestow Wood, in which were three fair birds that were ready to fly; and one day she brought to them a goodly boy, "swaddled and clad in a mantle of red," the news of which reached



Fig. 12.

ing Lord Latham, he rode with all speed to the wood, and found the babe preserved, by God's grace; and causing it to be fetched down, he brought it to his lady at Latham, where they took it as their own, and "thanked God for all." The child was apparently unchristened, for salt was bound round its neck in a linen cloth. They had it baptised, therefore, by the name of Oskell, and made it their heir after them.



Fig. 13.

"From whence the child came," saith the bishop, "the truth no man can show, neither where nor what place it was fetched from;" but the foundling grew to manhood, and became the father of Isabella Latham, with whom Sir John Stanley fell in love, and within a short time stole her away. Sir Oskell was a good man, and a tender father; he forgave the young people; and having honourably lived, he godly made his end, leaving his property to Sir John Stanley and the fair Isabella.

"A most ancient and distinguished bearing, the Eagle and the Child," says the author of "Waverley."

It was conspicuous at Flodden Field, when, says the ballad, King James

"Was prostrate,
By the help of th' eagle with her swaddled chylde,"
the overthrow of the Scottish army being mainly attributed to Sir Edward Stanley, who commanded the rearguard of the English army.

The eagle's leg was used as a badge by Thomas Lord Stanley, stepfather of King Henry VII., whom he crowned on the field of Bosworth; and it was also on the standard with the eagle and child of his grandson, the second Earl of Derby, in 1520.

STOURTON, Baron. A golden sledge (Fig. 14) was the badge of William, sixth Baron Stourton. His son and successor, Charles, having been concerned in the murder of two persons of the name of Hartgill, was tried in Westminster Hall,

and condemned to be hanged with four of his accomplices. The sentence was carried into effect at Salisbury, in 1557, Lord Stourton being executed with a halter of silk. He was buried in the cathedral, and "a twisted wire, with a noose, emblematical of a halter, was hung over his tomb, as a memorial of his crime," where it remained until about the year 1775.



Fig. 14.

STRANGWAYS. The badge on the standard of "Mayster Gily Strangways," in 1520, is a boar's head issuing out of a ducal coronet; motto, *Espoir me confort*.

SUTTON, Barons Dudley. Edward Sutton, sixth Baron Dudley, from whom descends the present Lord Ward, had for his badge a window-grating, formed of four perpen-

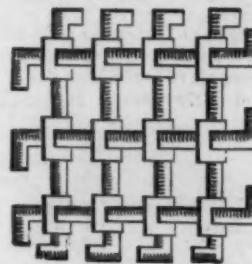


Fig. 15.

dicular and three transverse bars, gold (Fig. 15).

TALBOT. A chanfron, adorned with three feathers, was the badge of the great Earl of Shrewsbury, the "Scourge of France."

"Our Talbot, to the French so terrible in war,
That with his very name their babes they used to scare."

DRAYTON, Polydorion.

His "beast" the silver running hound, or talbot—

"And he bounden that our dor should kepe—
That is Talbot, our good dogge."
(*Satirical Verses*, 1447).

TIPTOFT, Earls of Worcester. A silver tent, argent, fringed with gold (Fig. 16).



Fig. 16.

John, second Baron, created Earl of Worcester, was a literary man, and a staunch Yorkist. He was obliged to conceal himself, upon the temporary restoration of King Henry VI. by the Earl of Warwick; but, being discovered in the upper branches of a tree, was conveyed to London, and beheaded on Tower Hill in 1470.

TOFTES. A snail issuing from its shell.
TREVILIAN. A Cornish crow, or chough.*

"The Cornysche chawgh offt with his trayne
Hath made our egull blynde"
(*Satirical Verses*, 1447),
alludes to John Trevilian, ancestor of the present Baronet. The Commons, in 1451, prayed for his removal for life from the presence of King Henry VI., he being said to "have often blinded the king."

* "The crows and choughs that wing the midnight air."
King Lear, iv. 6.

TOPENELL. In several parts of their house at Chatfield, built in the time of Henry VI., their arms are accompanied by an ox-yoke, the family badge, and the motto, *Le joug tire bellement*—“The yoke draws well,” or “The yoke sits lightly:” expressive either of the tenure under which the estate is held, or of their devotion to agricultural pursuits.

TYRELL. On the standard of Thomas Tyrell, of Gypping, in Suffolk, is a tri-



Fig. 17.

angular fret or (Fig. 17). Motto, *Tout pour le mieulx*.

VERE, Earl of Oxford (a title retained in the family for five hundred and sixty-seven years), Marquis of Dublin, Duke of Ireland.

A mullet of five points, argent (Fig. 18).



Fig. 18.

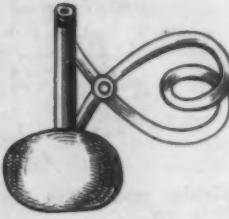


Fig. 19.

A long-necked silver bottle, with a blue cord (Fig. 19): in allusion to his hereditary office of Lord High Chamberlain, conferred by Henry I.

Fig. 20 is given, Harl. MS., 1073, as “a badge of the Vere family from all antiquity.”



Fig. 20.



Fig. 21.

It is difficult to say what it is intended to represent.

A chair (Fig. 21).

The blue boar.

The legend of the star of Vere is thus given by Leland:—“In the year of our Lord 1098, Corborant, Admiral to the Soudan of Perse (Persia), was fought with at Antioch, and discomfited by the Christians. The night cumming on yn the chace of this batte, and waxing dark, the Christians being four miles from Antioche, God willing the sautte (safety) of the Christians, shewed a white star, or mollette, of five pointes, on the Christian host, which to every mannes sighte did lighte, and arrest upon the standard of Albray de Vere, there shyning excessively.”

Hence the mullet was adopted as a badge of the De Veres. It proved fatal to the Lancastrian cause at the Battle of Barnet, 1471, when “The Erle of Oxford’s men had a starre with streames booth before and behind on their lyverys.” King Edward’s men had the sun. The Earl of Warwick’s men, by reason of the mist, mistook Oxford’s badge for that of King Edward, and charged among them. They, not knowing the cause of the error, cried out, “Treason! treason! We are all betrayed.” Hereupon, the Earl of Oxford fled, the

Yorkists gained the battle, and Warwick was slain.” Drayton thus relates the circumstance:—

“The envious mist so much deceived their sight,
That where eight hundred men, which valiant Oxford
brought,
Were comets on their coats, great Warwick’s force,
which thought
They had King Edward’s been, which so with suns were
drest,
First made their shot at them, who, by their friends
distrest,
Constrained were to fly, being scatter’d here and there.”
Battle of Barnet (Polyolbion).

The blue boar is an ancient cognizance of the family. Robert de Vere, Duke of Ireland, the favourite of Richard II., is designated by the poet Gower by his badge of the boar.

Towards the end of the street of St. Mary-Axe stood the mansion of Richard Vere, eleventh Earl of Oxford, in the time of Henry V. A tradesman’s token exists “At the Bleu Boore without Bishoptsgate.” And Stow speaks of John de Vere, sixteenth Earl, riding into the city “to his house by London stone, with eighty gentlemen in a livery of Reading tawny, and chains of gold about their necks, before him, and one hundred tall yeomen in the like livery to follow him, without chaines, but all having his cognizance of the Blew Bore embroydered on their left shoulder.”

In the Church of Framlingham, Suffolk, is the monument of Frances de Vere, wife of Henry Earl of Surrey. Her feet repose upon a blue boar. The Vere motto, *Vero nil verius*—“Nothing truer than truth (Vere),” is said to have been pronounced by Queen Elizabeth, in commendation of the loyalty of the family.

Staunch Lancastrians, the Veres adhered with unswerving loyalty to the Red Rose, and the consequences were exile and death. At one time, John de Vere, twelfth Earl, was a common mendicant abroad, and his countess a poor workwoman earning her bread by her needle. The earl was at length captured, and, with his son, beheaded. John, the younger son, his successor, thus alludes to their death:—

“Call him my king, by whose injurious doom
My elder brother, the Lord Aubrey Vere,
Was done to death; and more so, my father,
Even in the downfall of his mellow years,
When nature brought him to the door of death?
No, Warwick, no; while life upholds this arm,
This arm upholds the house of Lancaster.”

King Henry VI., 3rd Part, Act iii. sc. 3.

WAKE. The Wake and Osmond knot is



Fig. 22.

a W intersecting two O’s (Fig. 22). It is now borne by the family as a crest.

WALLOP. Sir John Wallop, a distinguished admiral in the time of Henry VIII., bore for his badge a black mermaid with golden hair. A mermaid is the present Portsmouth crest.

WELLS. A bucket with chains, in allusion to the name. Lionel, Lord Welles, a staunch Lancastrian, fell at the battle of Towton.

“Lord Dudley and Lord Wells, both warlike wights.”
Polyolbion.

WENTWORTH. Sir Richard Wentworth, of Netlystede, Suffolk, bore, in 1520, on his standard a covered cup. In the

Harl. MS. 4632, a silver flagon with a napkin round the handle is given as the badge of this family.

WARWICK, Earls of. The title of Warwick has been borne successively by the families of Newburgh, Beauchamp, Nevill, Plantagenet, and Dudley.

The bear and ragged staff (Fig. 23) belonged to the Saxon lords of Warwick, and



Fig. 23.

was adopted by the Newburghs, first lords after the Conquest. It is a combination of two badges of that ancient line which sprang, according to family tradition, from Arthgal, one of the knights of the Round Table. Arsh or Narsh, in the British language, is said to signify a bear—hence this ensign was adopted as a rebus or play upon his name.

Morvidus, another earl of the same family, a man of wonderful valour, slew a giant with a young tree torn up by the roots, and hastily trimmed of its boughs. In memory of this exploit, his successors bore as their cognizance a silver staff on a



Fig. 24.

shield sable. Fig. 24 is from the Lansdowne MS. 882. Of the valiant Earl Sir Guy, who

“did quell that monstrous cow,
The passengers that wold from Dunsmore to affright.”
Polyolbion.

the adventures are fully related in The Legend of Sir Guy, published in the “Percy Reliques.”

“The noble Earl of Warwick, that was call’d Sir Guy,
The infidels and pagans stouties did defe;
He slew the giant Brandimore; and after was the death
Of that most ghastly dun cow, the divile of Dunsmore
Heath.”
St. George for England (Percy Reliques).

And again—

“At once she kickt and pusht at Guy,
But all that would not fright him;
Who waw’d his winary o’er Sir Loyn,
As if he’d gone to knight him.”
Ibid.

By marriage, the earldom of Warwick

* “Baker’s Chronicle.”

devolved upon the Beauchamp family—“Bold Beauchamps,” as they were styled:

“That brave and godlike brood of Beauchamps, which so long
Them Earls of Warwick held; so hardy, great, and
strong,
That after, of that name it to an adage grew,
If any man avert’rous hap to shew,
Bold Beauchampmen him term’d, if none so bold as he.”

DRAYTON, *Polyolbion*.

Thomas de Beauchamp, fourth Earl, who died in 1406, bequeathed to his son Richard “a bed of silk, embroidered with bears;” likewise the harness with “ragged staves.” His effigy on the monument erected to him and his wife in St. Mary’s Church, Warwick, has the jupon charged with cross crosslets, the Beauchamp arms, the plate of his elbow, and scabbard of his sword, are decorated with ragged staves; his feet rest upon a bear, and the monument is profusely decorated with the family badge.

His son Richard, fifth Earl, —the very personification of Chaucer’s true knight, who

“loved chivalrie,

Truth and honour, freedom and courtesy,” —

was sent on an embassy to the Council of Constance. In a tilting match which took place before the Emperor Sigismund and his Empress, a German knight challenged Earl Richard “for his Lady’s sake,” and was killed in the encounter. The Empress was so struck with the Earl’s prowess, that she “toke the erle’s livery, a bere, from a knyghte’s shuldre, and fer gret love and favour she sett hit on her shuldre; then Erle Richard made oone of perle and precious stones, and offered her that, and she gladly and loyngly received hit.”

On the death of the Duke of Bedford, Earl Richard was appointed Lieutenant-General of France, and embarked for that country. Being overtaken by a tempest, he caused himself to be attired in the tabard of his arms, his wife and son to be lashed together to the mast of the vessel, that if their bodies were found, they might be all interred with the honour that belonged to their house. He died at Rouen, in 1439, having, by his will, directed that his body should be brought to England, and interred in the stately monument appointed by him to be built in the Church of St. Mary, Warwick. This magnificent tomb rivals in splendour that of King Henry VII. In his epitaph, bears and ragged staves are introduced as stops.

In an account of Earl Richard with William Seburgh, “citizen and payntour of London” (Dugdale), are charged—

“cccc pencils betw the ragged staves
of silver, and a gyton for the shippe of
vii yerdes long, powdrid full of ragged
staves.

“xvij standarde of worsted, entertaile
with the bere and a cheyne.

“Grete stremour for the shippe, xl yerdes
length, and viij yerdes in brede, with a
grete bere and gryfon holding a ragged
staffe, powdrid full of ragged staves.”

On the death of Earl Richard’s granddaughter, the honours of the illustrious house of Beauchamp devolved upon the Lady Anne Beauchamp, wife of Richard, Earl of Salisbury, who was subsequently created Earl of Warwick, 1442: the “stout Earl,” as he was styled,—

“Proud settier up and puller down of kings.”

King Henry VI., 3rd Part, Act iii. sc. 3.

“The greatest and best of our old Norman
chivalry, kinglier in pride, in state, in pos-
sessions, and in renown, than the King
himself.”

“Who liv’d king, but I could dig his grave?
And who durst smile, when Warwick bent his brow?”

King Henry VI., 3rd Part, Act v. sc. 2.

First attached to the house of York, he was made Captain-General of Calais, where Comines reports he was so popular, that every one wore his badge, no man esteeming himself gallant whose head was not adorned with his ragged staff, nor no door frequented that had not his white cross painted thereon.

In Akerman’s Tradesmen’s Tokens we find the “Bare and ragged stafe” in Lambeth, Southwark, Turnstile Alley, and Kent Street.

Warwick Lane, near St. Paul’s, took its name from the house of the Beauchamps, which fell to Richard Neville. Stowe mentions his coming into London, in 1458, with 600 men, all in red jackets embroidered with ragged staves before and behind, and was lodged in Warwick Lane; in whose house there was often six oxen eaten at a breakfast, and “every taverne was ful of his meate, for hee that had any acquaintance in that house might have there so much of sodden and rost meat as he could pricke and carry upon a long dagger.”

Shakspeare constantly designates him by his cognizance. In the 2nd Part of King Henry VI., Act v. sc. 1, York says—

“Call hither to the stake my two brave bears,
That, with the very shaking of their chains,
They may astonish these fell lurking curs;
Bid Salisbury and Warwick come to me.”

Enter WARWICK and SALISBURY.

CLIFFORD.

“Are these thy bears? we’ll bait thy bears to death,
And manacle the bearward in their chains,
If thou dar’st bring them to the baiting place.”

RICHARD PLANTAGENET.

“Oft have I seen a hot o’reweening cur
Run back and bite, because he was withheld;
Who, being suffer’d with the bear’s fell paw,
Hath clapp’d his tail between his legs, and cry’d:
And such a piece of service will you do,
If you appear yourselves to match Lord Warwick.”

And again—

CLIFFORD.

“Might I but know thee by thy household badge.”

WARWICK.

“Now by my father’s badge, old Nevil’s crest,
The rampant bear chained to the ragged staff,
This day I’ll lift aloft my burgonet
Even to affright thee with a view thereof.”

CLIFFORD.

“And from thy burgonet I’ll rend thy bear,
And tread it under foot with all contempt,
Despight the bearward that protects the bear.”

Drayton makes Queen Margaret exclaim,

“Who will muzzle that unruly bear,
Whose presence strikes our people’s hearts with fear?”

(*Queen Margaret to Suffolk*.)

and in other of his poems, she reproaches Warwick for his adherence to the house of York:—

“That valour thou on Edward did’st bestow,
O had’st thou shew’d for him that here dost see,
Our damask roses had adorned thy crest,
And with their wreaths thy ragged staves been drest.”

(*Miseries of Queen Margaret*.)

When resentful of the injuries he had received from King Edward, Warwick joined the Lancastrians, a numerous army flew to his standard, every one was proud of wearing his cognizance, the bear and ragged staff, in his cap, some of gold enamelled, others of silver, and those who could not afford the precious metals, cut them out of white silk or cloth.* But

“Fortune to his end, this mighty Warwick brings,
This puissant settier up, and plucker down of kings;
He who those battles won with so much blood and cost,
At Barnet’s fatal field both blood and fortune lost.”

Polyolbion.

The Earldom of Warwick was revived by King Edward VI., in favour of John Dudley, afterwards Duke of Northumberland, father of Lord Guilford Dudley, and of Robert Earl of Leicester, the ill-fated favourite of Queen Elizabeth. The title devolved on his elder brother Ambrose,

Stowe.

but Leicester adopted the Warwick cognizance.*

The brethren of Leicester’s Hospital at Warwick, founded by the Earl, wear gowns of blue cloth, with the bear and ragged staff embroidered on the left sleeve, without which they are enjoined not to appear in the public streets; and in the church of Kenilworth the well-known cognizance is observable.

Leicester’s new year’s gift in 1574 to Queen Elizabeth was a fan of white feathers set in a handle of gold and precious stones, “on each side a white bear and two pearls hanging, a lion ramping, with a white muzzled bear at his feet.”

The ragged staves, says Miss Strickland, are also audaciously introduced with true love-knots of pearls and diamonds, in a head-dress he presented to his royal mistress, in the twenty-second year of her reign.

WILLIAMS. Sir John Williams, created by Queen Mary Lord Williams of Thame, bore as his badge an eel-basket (Fig. 25), or



Fig. 25.

eel-pot, such as are used in the Thames, in token of his office of chief supervisor of the swans in that river and other waters in England, except in the Duchy of Lancaster. His motto was, *A tous venant*.

WILLOUGHBY. A buckle (Fig. 26); a wheel (Fig. 27).



Fig. 26.



Fig. 27.

Sir John de Willoughby, one of the heroes of Cressy, bore on each side of his seal one of the above badges. Fig. 27 is the badge called the mill-rind or mill-sail. In the Satirical Poem, *circa* 1447, so often quoted, Lord Willoughby is accused of indolence:

“Our Myle-sayle will not bowte,
Hit hath so long goon emptye.”

Lord Willoughby de Broke, Lord High Admiral and favourite of Henry VIII., took the rudder of a ship for his cognizance, and it is painted on the glass windows of his house at Broke, Wiltshire.

WINGFIELD. Two silver wings displayed, by a golden cord, on the tombs at Letheringham, Suffolk.

WODEHOUSE. A golden club. Motto, *Frappes fort*.

ZOUCHE, Lord. An ass’s head. John Zouche of Codnor, co. Derby, time of Henry VIII., bore it on his standard, with the motto, *Grace serra le bien venu*.

A rudder sable, tiller and stays or, is another of the Zouche badges. Motto, *Fear God, and love*.

* In Warwickshire there is a proverb that “The bear wants a tail and cannot be a lion,” which Fuller explains thus: when the Earl of Leicester was Governor of the Low Countries, disusing his own coat of the green lion with two tails, he signed all instruments with the bear and ragged staff. Being suspected of an ambitious design of making himself absolute over the Low Countries (as the lion is the king of beasts), some of the enemies of the Earl, and friends to the freedom of the Dutch, wrote under his crest set up in public places, *Urea cavit cauda, non queat esse leo*.

“The bear, he never can prevail
To lion it for want of tail.”

This proverb is applied to those who, not content with their own condition aspire to what is above their worth to deserve, or power to achieve.—BOHN’S *Proverbs*.

THE
TEXTILE FABRICS OF INDIA.*

In case any of our readers might be disposed to consider this a dry Blue-book, one of the mere official records of a department of the Secretary of State for India, we commence our notice of it by declaring that it is nothing of the kind. It is, in fact, a handsome work, illustrated by a series of remarkably interesting coloured photographs, beautifully printed on toned paper, and, as far as it was possible to be made, as distinct from a "Blue-book"—of which many, indeed all not specially interested in the subject, might have an instinctive dread—as it was possible to make it. The work, indeed, is as well fitted, as far as embellishment is concerned, for the drawing-room table as it is for the study; and its contents will be found far more interesting to the general reader, than its mere designation would lead to a supposition that it might be.

The motive and purpose of its publication is highly creditable to the present Home Government of India, by which we mean the legislative council, and its head, the Secretary of State. It was probably commenced under the auspices of the late Secretary of State, Sir Charles Wood, and it has been carried out to a most successful issue by his successor, Lord Cranborne; but whatever share the Council of India may have had in furthering the publication, we are bound to state that the merit of having originally proposed it, and the purpose to which it is intended to apply, belong specially to its author, Dr. Forbes Watson, the official reporter upon Indian products.

When the museum which was attached to the old India Company was transferred to the Crown, its re-arrangement in Fife House was, we believe, partly the work of Dr. Watson's predecessor, Dr. Forbes Royle; and some progress was made in procuring new specimens of native Indian fabrics, which, in the Exhibition of 1851, had attracted considerable attention from the manufacturers of England. Gradually strengthened by the addition of many beautiful articles sent to England for the Exhibition of 1862, as also by numerous collections made in different parts of India, especially for the use of the museum, the whole assumed a completeness of form and arrangement, which warranted the application of its records to a most useful and very important national purpose; and Dr. Watson's proposition that local museums should be formed for the reference of manufacturers specially interested in the reproduction of Indian goods, was officially sanctioned. Accordingly, under Dr. Watson's superintendence and arrangement, sets of eighteen volumes each, every set containing seven hundred working patterns of various kinds of fabrics in ordinary wear by the people of India, have been bound up together, and form a very complete museum of practical reference. The volumes are folio size, and each page contains an actual pattern of a fabric, showing not only the texture of the body of the cloth, but its ends and borders, plain or ornamented, of cotton, silk, gold or silver tissue, or mixed, as the case may be. No quality is excluded; and if it were impracticable to have patterns of every kind of fabric woven in India, sufficient examples have been given of each class and quality, to render the collection complete for every practical purpose. Twenty copies of these sets of eighteen volumes have been prepared; of these thirteen will be retained in Great Britain, and distributed to the local museums of the principal cities and manufacturing towns; the remaining seven being forwarded to India, for reference at the three Presidencies, and four of the chief cities of that country. It is evident that no more complete scheme of distributing a requisite knowledge of the subject of Indian fabrics could have been devised. Each pattern is accompanied by a printed memorandum, showing the length and breadth of the original piece, and the

number of threads in the warp and woof; while the pattern or sample shows the texture of the cloth, the breadth of borders and ends, and their quality, so that there can be no possible mistake in regard to the imitation of any one, or all of them. The volume under notice contains the particulars of all these specimens, explains the textures and uses of each kind and each class, the localities to which they belong, and repeats the particulars of dimensions, as well as the price in India. The manufacturer, therefore, who may purpose to reproduce any one of these patterns, can see at once what he has to do, and, moreover, by the price quoted, can judge whether the undertaking presents any chance of profit.

We have been thus particular in detailing the motive and object of Dr. Forbes Watson's work, because it is literally the first occasion in which a practical knowledge of Indian manufacture has ever been made known in a popular and intelligible form—certainly never in a form which would be useful to manufacturers; and every means which may be taken to diffuse a knowledge of the existence of Dr. Watson's work, and its primary objects, will, in fact, assist those objects in an essential manner. As explained in the introductory analysis of this book, the motive of the collection of samples, and their distribution, was the fact that all or most of the English imitations of native Indian fabrics have been indifferent, to say the least of them, and successful in a partial degree only. It may be supposed that cotton manufacturers have already received some patterns from India, and imitated them to the best of their ability; and we ourselves have seen dhotees, or men's waistcloths, and sarees, or women's garments, exposed frequently for sale in Indian bazaars. They were, however, in little repute. Their texture was not identical with the native fabrics, the colours were not so good, and the wearing qualities were inferior. Those we have seen were low-priced articles, and answered, to some degree, the purposes of the middle and lower classes of the people; but they were held in inferior estimation, as indeed they deserved to be; and it may be questionable whether their quality is in any material degree improved.

The policy of the East India Company was, in many respects, strangely conservative; and, as part of that policy, any interference with the native weavers of India was apparently decried. Not that imitation of native fabrics in Manchester or Glasgow could be prevented, or their importation into India hampered by protective duties, or other prohibitive measures; but it seems never to have occurred to that Government to disseminate knowledge of Indian manufactures, to invite Englishmen to a fair competition with them in the general markets of the country, or provide means for doing so. The abolition of the Company's charter, however, opened a way to the exertions of Englishmen; and some in many respects most useful classes of goods were invented, and found a ready and ample market in India. The English manufacturers took up those classes of cotton fabrics which could most easily be woven by machinery, and the calicoes and muslins, which were adapted to some portions of Indian dress, were supplied of better quality, and at cheaper rates, than they could be produced by the ordinary hand-loom weaving of the country. These supplies, however, could only be converted into articles of dress which were cut out and sewn together, that is, into tunics, drawers, bodices, and the like; and other classes of fabrics which were used entire, for instance, scarfs, men's waistcloths, sarees, or women's cloths, &c., remained to be locally produced, and continue so to remain up to the present time. Possibly this may have been because any reproduction would have been too expensive in England, and that where careful manipulation alone could secure a favourable result, it was impossible to depend upon the efforts of machinery. Be this as it may, it is very certain that neither the local Governments of India, nor its home Government, took any measures to incite English manufacturers to attempt imitations of all fabrics, or to lead them into that great competition with local work which was open to all. It is the more creditable, therefore, to the pre-

sent Government, that this former indifferent apathy has given place to actual encouragement; and that, so far as it was possible and practicable, the means of reproducing articles of clothing in every class of Indian fabric has been placed unreservedly in the hands of English manufacturers. It has now to be seen what use will be made of it.

For our own parts, we are not sanguine that it will be very successful, and it is only by a very close attention to textures and patterns, by making, as it were, fac-similes of native fabrics, that any reasonable success can be looked for. On this point the whole of Dr. Watson's introductory remarks are most valuable, and we regret we cannot afford space for quotation of what is so tersely stated, and so absolutely true in fact. We cannot change the tastes and habits of the people of India, so as to induce them to prefer patterns and textures which they do not like. A dhotee or waistcloth is the daily dress of every Hindu in India; it has been the covering of the lower part of the body, from the waist downwards, for, it may be said, thousands of years, and, for the climate, is at once convenient and useful. We may wonder, perhaps, that he does not wear trousers; but he does not, because he does not like them—they are neither so comfortable to sit down in, nor so cool to wear. Now, if an imitation of a dhotee does not agree with the original—if it be too long or too short, too wide or too narrow, or too close and thick in texture—the garment is uncomfortable, and the native kind is preferred. So also with a turban, or any other article of dress. Dhotees are perhaps the articles of clothing in which our manufacturers have come more nearly to the original patterns than any other Indian cloths; the body of them is a white cotton fabric of open texture, with a broad or narrow border of coloured silk or cotton, as it may be. Very few, except the more expensive kinds, have patterns in the borders, and the body of the cloth is invariably plain. One would think that such a fabric could be very easily imitated, and that the texture and wearing qualities of the native cloth could be even exceeded, under the perfection of English machinery. Yet it is not so; an English dhotee will not wash or wear like a native one; the borders will not keep their colour, and it is no wonder, therefore, that the Hindu prefers the manufacture of his country to the foreign imitation. It is the same with sarees, or women's cloths. Those produced in England are, we think, almost entirely white, with coloured borders; but comparatively few Hindu women wear white sarees at all, under any circumstances, and by many classes and castes they are avoided, as only fit to be worn by courtesans, or other immodest women. The general colours are plain blues, or reds, checked or striped, in a hundred different ways, with other colours. We do not think that any imitations of these tastefully-coloured fabrics has ever been attempted, and yet these are the descriptions required for the ordinary wear of Indian women of the middle and lower classes. We are, we fear, a long way yet from the provision of clothing likely to suit the upper classes of India; but there are millions of the classes we have alluded to, who would be our constant customers, if their requirements and tastes were properly consulted. "If," Dr. Watson observes in his introductory analysis, "we attempt to induce an individual, or a nation, to become a customer, we endeavour to make the articles which we know to be liked and needed; and these we offer for sale. We do not make an effort to impose on others our own tastes and needs, but we produce what will please the customer, and what he wants. The British manufacturer follows this rule generally, but he seems to have failed to do so in regard to India, or to have done it with so little success, that it would almost appear as if he were incapable of appreciating Oriental tastes and habits."

We will, however, say thus much for the English manufacturer, that he did not probably know what was required. No one had informed him of the wide differences between the nationalities, as it were, of India; that people, with different languages, different customs, different costumes, were as various, indeed much more so, than the nations of Europe, and did not

* THE TEXTILE MANUFACTURES, AND THE COSTUMES OF INDIA, by J. FORBES WATSON, M.A., M.D., F.R.A.S., &c., Reporter on the Products of India to the Secretary of State for India in Council. Printed for the India Office. 1866.

intermingle with each other. These distinctions are certainly better known than they used to be, but we can hardly blame the manufacturer of Manchester and Glasgow, if he be ignorant of the different tastes and requirements of the people of Bengal, and those of Upper or Central India, and has no knowledge of the articles of dress used in localities so widely apart. He may have had a general idea that a sample sent him from India was suited to all India, whereas it most probably belonged to the locality only where it was purchased. Women of the lower and middle classes in Southern India, for instance, are fond of sarees of broad checked and striped patterns of all colours, not in bad taste as to colour, but remarkable as to pattern. Mahratta women, on the contrary, will wear cloths of single colours, without patterns; or if there be patterns, they are small and delicate, both in design and colour. Madras sarees would no more sell in Bombay or Poona, than Mahratta sarees in Madras or Trichinopoly. As to the women of Northern India generally, a different costume altogether is needed. There, petticoats, and scarfs folded over the body and head, take the place of sarees in a great measure, and require different clothing material altogether. We might fill up the space allowed us for this article with definitions of clothing of both sexes only, but, in consideration of Dr. Watson's details, we need not attempt to do so. In his references to specimens, he has detailed the locality of each, with its use for male or female; and these definitions are so critically correct, that the intending reproducer can follow them without any chance of error. What before was an utterly unintelligible puzzle, is now made as clear as if the manufacturer had visited India in person, and brought away samples from its various provinces. If he should still be in any perplexity, he can obtain information from the India Museum, which has been re-arranged under Dr. Watson's superintendence, or he can examine entire pieces of clothing, which are kept for the purpose.

Have any of our readers visited the museum lately? If not, we strongly advise a visit; indeed, any adequate acquaintance with the beauty and exquisitely refined taste of native Indian fabrics can only be obtained by personal examination of them. What there are by no means represent the whole of the patterns, or even the descriptions of cloths used in India, and to attempt an entire collection would be beyond the bounds of possibility; but what there are, and they are very numerous, form good illustrations of classes of fabrics, from the highest to the lowest, belonging evidently to different peoples in widely-spread localities. Thus an excellent general idea is given of the great diversity of articles of clothing, and of diversity of pattern, colour, texture, and size. The manufacturers of one locality cannot be confounded with those of another, and their great distinctive differences will be at once apparent.

We will take a few of these as examples. There are certain classes of cloths which, with turbans, constitute, uncut and unsewn, complete garments. These are called loongees, dhotees, and sarees. The former are made and sold invariably in pairs, and are used by Mahomedans only, and are probably among the earliest descriptions of garment brought by them into India, for we see the same cloths almost invariably worn by Arabs, and many of the natives of Syria and Armenia. A loongee is usually about five yards in length, and a little over a yard in width. It suffices to go twice round the waist, allowing the end that is ornamented with silk, gold thread, or border, to hang down in front (Figs. 1 and 2, Pl. IV.). The lower side of the cloth has a border, broad or narrow, of gold thread, coloured silk, or cotton; the upper has merely a selvage, which can be tucked in. In his house the Mahomedan may not possibly wear a tunic or vest, and in this case the other portion of the loongee is thrown over his shoulders and across his chest. If he is abroad and dressed, the loongee can be thrown over his head and shoulders to protect him from the sun, or wrapped about his body for warmth. In short, even without a vest, or body-clothes of any kind, a pair of loongees forms a complete, easy, and convenient costume. The loongee is

the ordinary sleeping-dress of most Mahomedans, and while the petticoat-like arrangement of one-half covers him from the waist downwards, the other half is used as a sheet.

What the loongee is among Mahomedans, the dhotee is among Hindus, and was probably the only garment used for centuries past, or until the Mahomedan invasion, when tailors began to exercise their handicrafts. Dhotees are also woven in pairs, with a "fag" between, so that they may be cut asunder, and are about the same length and breadth as loongees. The centre of the cloth is invariably plain, and the texture light and open, but capable of very serviceable wear and every-day washing. Almost every Hindu washes his dhotee every day or has it washed for him, as it would be impure, if worn from day to day. Some of the lower castes may not observe this positive requirement of Hinduism, but there are comparatively few who do not. Among Brahmins, who do not enter upon secular callings, the dhotee is the only garment worn. Many of them deny themselves all kinds of body clothing, and are content with one piece of the dhotee round the waist, the other thrown over their heads and shoulders, as a scarf, or folded across the chest. The waist piece goes once or in some cases twice round the waist, and what remains of it is plaited into folds and tucked in front, thus forming, with the upper piece, a very graceful arrangement of drapery. As a rule, loongees are much more ornamented fabrics than dhotees. In many instances they are of coloured thread, woven into stripes or checks, barred with gold thread, and with the borders and ends of silk and gold thread mixed, or plain gold thread, as the case may be. Dhotees have, for the most part, silk borders and ends, broad and narrow according to price, and occasionally gold-thread borders and ends of much beauty. The fabrics which have borders and ends of coloured cotton thread, are exclusively worn by the lower classes, and are coarse in quality. The texture of dhotees is very different, and is woven to suit the climate of each locality. Thus dhotees of Bengal are in many cases as fine as muslin, the intervals between the threads being considerable. It is evident that in a moist, hot atmosphere, a texture readily admitting air, and allowing the heat of the body to pass off, would be needed, and the weaver suits the requirements of his customers accordingly. The same may be said of dhotees of Southern India. In Central and Northern India, where there is much cold, the texture is closer, and fine wool is even used for some of them. A woolen or exclusively silken waistcloth is, however, required for every Brahmin or Hindu of high caste, for it would bear impurity to eat in a cotton garment, except indeed it were wet. In the article of dhotees, therefore, how immense a field of supply is open to the English manufacturer; and the same may be said of loongees, but in both, and most especially in dhotees, the manufacturer must provide for the contingencies of good wear and every-day washing of the roughest kind. Native fabrics stand these tests; their madder and other red dyes even improve under washing; and to the last rag the colour of the border and ends is bright and clear. We wish the same could be said of all English imitations.

But, exclusively of gold and silver tissues, it is in the sarees of India, perhaps, that the native weavers display the greatest taste and skill. A saree is a piece of cloth varying in length according to usages of locality, but in general may have an average of about seven and a half yards, with a width of from one to one and a quarter yard. The quality varies with the price, and they are made of all qualities to suit the lowest as well as the very highest classes of society. Thus we have seen sarees to be worn by princesses, and wives of rich merchants, which cost as much as seven hundred rupees (£70), while others as low as from one rupee to three or four (two to eight shillings), form the garments of the lower classes. The upper border of the saree is first tied round the waist in a strong knot, and the cloth is afterwards passed round once or twice more according to length and the habit of the wearer. This produces a petticoat of from one to three folds thick, reaching from the waist to the ankle, or lower at pleasure. A farther portion

of the cloth is then plaited neatly into folds, as many as can be contrived, allowing for the portion to go over the head, and these folds are tucked in at the waist, leaving the ornamented border outwards. The end is then wound round the body so as to cover the bosom, and passed over the head, hanging loose over the right arm, as far as required. Of the various figures given as illustration of the method of wearing the saree, No. 37, Pl. VI., standing, and 40 sitting, give the best idea of the arrangement of the drapery; but by no means do justice to the elegant forms into which it usually falls, and of which the draperies in ancient Greek statues give, perhaps, the best idea.

Although the saree of itself covers the whole of the figure, a bodice, called a cholee, or angin, is worn by nearly all Indian women. It is only those of the extreme south who dispense with this article of clothing, deeming it disgraceful to wear it, and thus representing the most ancient form of Hindu dress worn in India. A saree is at once a complete and most comfortable dress. It is thoroughly suited to the climate, whether by day or night, and as it does not confine the figure in any way, allows the women of India that freedom of step and grace of carriage which are their well-known characteristics. In the ornamentation of sarees there is the utmost ingenuity of pattern; but the effect, except in some of the heavy checks of Southern India, is never glaring, although rich and costly. It is impossible to conceive any fabric more beautiful in design and texture than the gold and silver tissue sarees of Benares, Pyetun, Boorhanpoor, Guzerat, &c., differing from each other in quality and design, and yet forming superb garments in every point of view. It appears to us that comparatively very few Englishmen know of these cloths, and even the India Museum has comparatively few specimens. Again, sarees are made entirely of silk of all kinds of rich colours, disposed with good taste, and as an example we may attract attention to Fig. 40, Pl. VI., in which the grey or lavender body of the cloth, with its deep crimson borders, has a good effect. Many of the silk sarees are shot green and crimson, purple and crimson, yellow and crimson, yellow and blue, white and crimson, and the like. The silk is very strong in quality, and the dyes perfectly fast, and it is evident that such cloths would be comparatively useless to Hindu ladies if they would not bear the perpetual washing they have to undergo. We have little hope that the reproduction of either of these high classes of goods could be achieved in England so as to compete, either in quality or price, with Indian manufactures, and most probably they will never be attempted.

But we consider the third class, in which some attempts have already been made, to be perfectly within the scope of our machinery, and of our manufacturers' enterprise. They are muslin fabrics, some of fine and close, others of clear and open texture, with coloured silk or cotton borders and ends. Not many are pure white: but for the most part they are of entire plain colours, blues and reds, and neutrals with black, the most favourite colour perhaps of any, striped, checked, in immense varieties of pattern. This class of fabrics, too, is of all prices; from the coarse cloth which sells for a rupee, or two shillings, to the highest class of cotton garments with silk borders, worth 30 to 40 rupees (£3 to £4). These are the ordinary daily garments of millions of women, Hindus and Mahomedans, who constitute the middle and lower classes of Indian society; and it is these classes which Dr. Watson informs us are most accessible to our manufacturers, and for whom clothing might be supplied in a hundred fold more quantity than at present, if only the *quality* and *patterns* could be successfully imitated. Surely it is worth the while of our scientific manufacturers to attempt to supply this enormous demand, but there are three necessary qualifications to be considered, which cannot be dispensed with or modified, and cannot be too often repeated: and these are, first, suitable texture; second, suitable colours and patterns; and, thirdly, fast colours. In these respects the garment costing one rupee, is as certain to its purchaser as that worth forty rupees; and it is

precisely in these, that, as yet, the manufacturer in England has failed most egregiously.

We would willingly have entered into details of the colours and patterns of Indian stuffs if we had space for the purpose, but it would be very difficult to give any adequate idea of them, except at great length, and then perhaps very incompletely. It would, we think, be impossible to describe the patterns of cloths of gold or silver, or the satins (mushroos or hemroos), which are fabrics to be cut and sewn into tunics, trousers, or petticoats. They must be seen and examined to be understood at all. And if these stronger and heavier fabrics be indescribable as to particulars, what shall be said of the exquisite tissue scarfs and shawls of Benares, Pyetun, Boorhanpoor, and Aurungabad? In these the body of the fabric is cotton mulain, of very fine and open texture: and, according to price, there are broad and narrow ends and borders of gold and silver tissue, of truly exquisite design and marvellous workmanship. We feel, as we examine native cloths of all kinds, that neither in the higher or lower descriptions are we ever offended by colour. Harmony is the rule, and not the exception: and as the weavers may have no scientific rules to guide them, we can only commend their critically good taste, both in the form and distribution of pattern and colour, to the attention of our manufacturers.

We would willingly also pursue the interesting subject which Dr. Watson has so lucidly set before us, but we feel that it would be impossible to do justice either to his patient and complete details, or to the matter which he has so tersely and yet completely arranged. In some instances patterns of peculiar manufactures of localities of India are wanting, and may be supplied in subsequent editions of this valuable work. But there are enough collected and described to be a mine of instruction to our manufacturers, as well as to afford most interesting matter for the general reader, and on these grounds we very heartily and conscientiously commend this handsome volume to the notice of the public.

MEADOWS TAYLOR.

OBITUARY.

GEORGE BAXTER.

Years ago the windows of a certain class of print-sellers and of fancy stationers exhibited a great variety of delicate and pretty little coloured pictures, which found much favour with the possessors of albums and portfolios of artistic works. These proceeded from the presses of Mr. George Baxter, the inventor of printing in oil colours, for which process he took out a patent in 1836: it expired in 1855. In some of the illustrations to the "Pictorial Album," published in the former year, not fewer than twenty different blocks were employed. Chromo-lithography has now almost entirely superseded the use of wood blocks for colour-printing.

Mr. Baxter retired from business a few years since. He died at Sydenham on the 11th of December, from the result of an accident. He was in his sixty-third year.

EDWIN STIRLING.

A Liverpool paper has been furnished by a correspondent with some particulars of the career of this sculptor, whose death took place in the early part of the year, and to whom Liverpool is indebted for a considerable portion of the best ornamental sculpture which has, within the last few years, added to the architectural beauty of the town.

Mr. Stirling was born, in 1819, at Dryburgh, Scotland. When quite a boy, some clay models executed by him were discovered in a field, and they attracted the notice of Sir David Erskine, who resided in the neigh-

bourhood. Through his mediation the young modeller was apprenticed to a stone-carver at Darnick; at the expiration of his indentures, he went to Edinburgh, where he obtained a situation, and had then the opportunity of attending the School of Art there. From Edinburgh Mr. Stirling removed to Ulverstone. Here he laboured for three years, and then settled in Liverpool, where he found employment with Mr. Canovan, and ultimately became his partner in the business of sculptors and architectural carvers. The works he executed in the place are far too numerous for us to specify, but they all bear witness to his skill and taste, whether they consist of life-size figures, of busts, or of friezes, and other ornamental carvings. The memorial statue of the late Prince Consort erected at Hastings, noticed in the *Art-Journal* for 1863, is by him; so, also, are the statues at the south front of Horton Hall, Cheshire. A notice of this diligent and skilful Art-workman deserves a record in our pages.

ART IN CONTINENTAL STATES.

CANADA.—The annual meeting of the Art Association of Montreal was held in December last, upon which occasion office-bearers for the ensuing year were elected. These gentlemen are now bestirring themselves as to Art-matters in connection with the annual exhibition, which was advertised to have taken place in the second week of February.

CAPE TOWN.—The exhibition of works executed by the pupils of the Cape Town School of Art, which was opened towards the close of last year, proved quite successful; at the termination of the exhibition the prizes were distributed. The judges who awarded them stated in their report, that, "taken as a whole, the works are highly creditable to the students, and their master, Mr. Lindsay." The proceedings were wound up with the presentation, by Mr. Lindsay, on behalf of the students, of a silver inkstand, accompanied by an address, to Mr. Foster, the founder and honorary secretary of the school.

MELBOURNE.—Our cotemporary, the *Builder*, stated somewhat recently, that the Intercolonial Exhibition, preparatory to the Universal Exhibition about to take place in Paris, was opened towards the close of last year by his Excellency the Governor of Victoria, Sir J. H. T. Manners Sutton. It further notifies that, "An excellent project is in hand for the improvement of the Melbourne National Gallery. The Fine-Arts Commissioners have resumed their labours, and taken practical steps towards procuring some additions to the gallery. On the death of Sir C. L. Eastlake, it became necessary to make a new arrangement for this purpose; and it is understood that communications have been addressed to several of the most eminent artists in England, stating the circumstances under which the project of a Victorian National Gallery originated, and requesting each to furnish such a picture as he can for the sum of £300. The gentlemen to whom these overtures have been made are said to be Messrs. Stanfield, Creswick, Leighton, Phillips, and MacIe. Should the overtures be responded to in the genial spirit which is anticipated, the National Gallery of Victoria will become another link of intellectual sympathy with the mother country."

ROME.—It is calculated that the value of the modern and antique paintings and sculptures which last year were sent abroad from Rome, was equal to £109,940. This amount has been left in Rome by foreigners, not alone among artists, but generally in the hands of the population. Nor does it include the 20 per cent. paid to the Treasury on the sales of antiquities, which are always estimated below their real value. Last year surpassed the preceding in this traffic, as it produced £23,364 more.

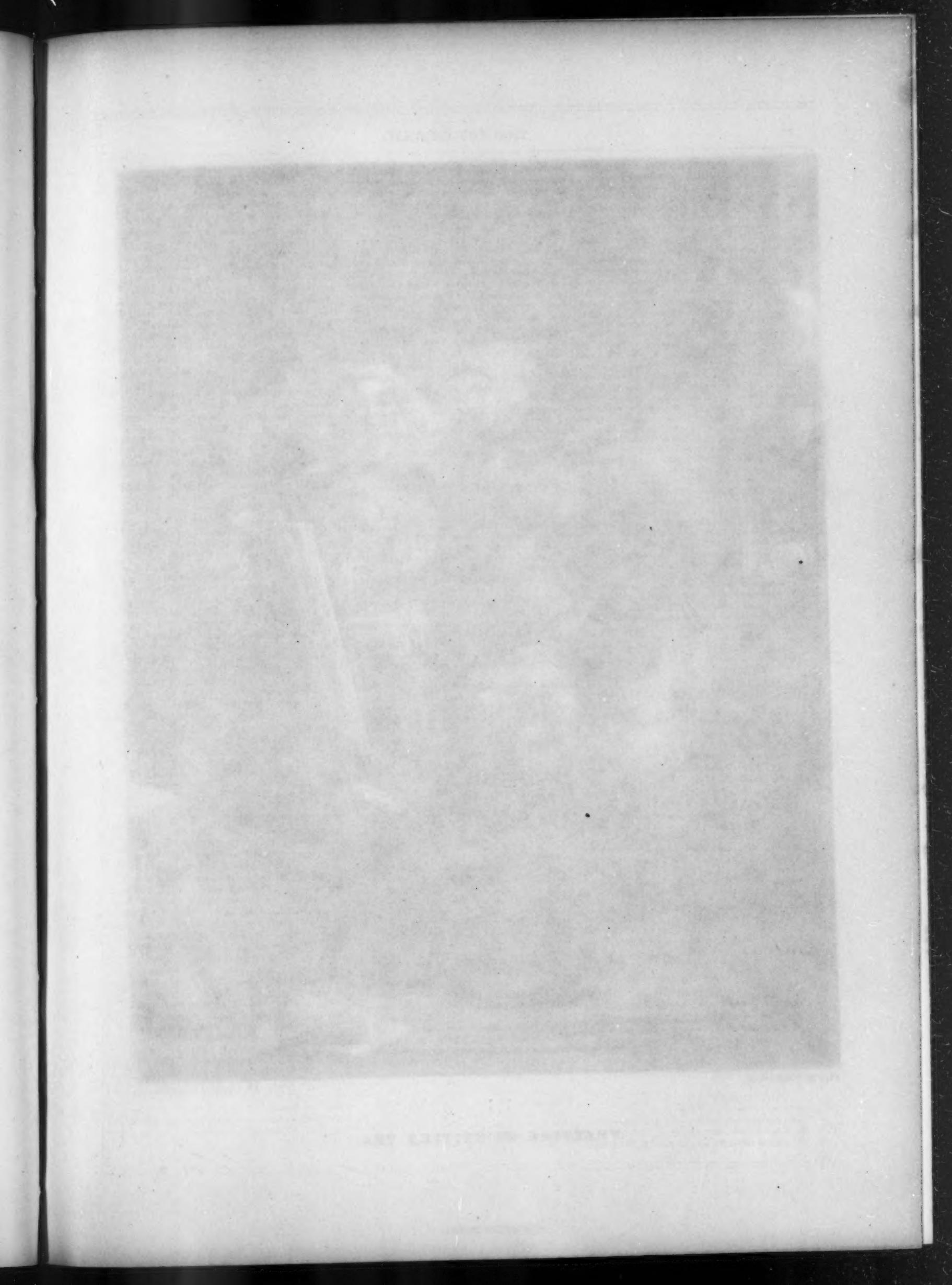
SELECTED PICTURES.

ART-CRITICS IN BRITTANY.

A. Solomon, Painter. M. Bourne, Engraver. THIS is one of the latest pictures painted by this artist, who died in 1862. It was exhibited at the British Institution in the previous year. Judging from several of his works where the scenery or the subject lies in Brittany and adjoining provinces of France, he was probably a frequent visitor there on a sketching expedition. It may be presumed it was on some such occasion that he himself, or rather his work, suggested the subject of this picture. The artist, having left his temporary studio to enjoy a "quiet cigar" in the open air, returns to the window of his *sanctum* to find the room invaded by a group of villagers occupied in examining his painting, and freely criticising its merits, but evidently in no uncomplimentary terms. Whatever value he may attach to their judgment, it is clearly in his favour. The young Breton who assumes the office of *cicerone*, is pointing out some especial passage in the composition which he seems to recognise as a truthful "bit," or, at least, as something that amuses him greatly. Even the little child with her back towards the spectator shows, by the lifting up of her hand, there is that in the work which she can comprehend, and which interests her. The three girls on the other side of the easel participate in the general feeling of satisfaction; while the old man, sedately smoking his pipe in the rear, waits, with due French politeness, till he can also get a good view of the painting. At the open window is the artist himself, cigar in hand, listening, not without some interest, to the observations of his critics, from whom, notwithstanding they have never had the benefit of the instructions of a provincial Art-school, he may possibly receive a hint or two which may not be without their value; for knowledge is not unfrequently acquired from those who have had no other teacher than nature through the medium of their own eyesight, of which they have learned to make right use.

A picturesque group it is which surrounds the painter's canvas, habited in costumes that are valuable "properties" to an artist who knows how to arrange and distribute them to advantage, as they are here. The figures, too, are all well disposed, so as to enable the spectator to note the effect upon each countenance produced by the object of their curiosity. One among them, however, the little Dutch-looking child—innocent of the crinoline, or hoop, in which almost every English child is ensconced, even though she may not have a whole frock or petticoat to cover it—has taken up a position that conceals her face: her quaint scull-cap, under which the long hair falls down upon the shoulders, "comes in effectively," as an artist would say.

Mr. Solomon's death, in the very vigour of his manhood, was an undoubted loss to the Art of his country; for he was rapidly advancing to a place among our best painters of *genre* subjects. Only a few months before his career was, almost suddenly, brought to a close, we sketched out the story of his life in the series of papers published in our Journal under the title of "British Artists," when we introduced three engravings from his works. Among them was one from that most pathetic and instructive picture, exhibited at the Academy in 1860, "Drowned! Drowned!"





A. SOLOMON, PINX.

H. BOURNE, SCULPT.

ART CRITICS IN BRITTANY.

BRITISH INSTITUTION.

EXHIBITION OF WORKS BY LIVING ARTISTS.

THE public was inclined on many grounds to look kindly on this expiring effort of a venerable Institution, which in past years has done good service to Art and its professors. We are bound to say that this Exhibition, which may be the last, needs much indulgence. The excuse has been pleaded that the pictures were got together in a hurry: moreover, the very excellence of the other winter exhibitions may have abated from the resources and the merits of the gallery to be last served. The dealers seem indeed to have swept from the field the best produce, so that but scanty and poor gleanings were left for the purveyors of the British Institution. We could have wished the result had been otherwise. It would have been pleasant to have given an old friend a kind word in parting. As it is, the directors may receive credit for good intentions; and the will must be taken for the deed. It should not be forgotten that consideration for artists themselves prompted to this well-meant effort. The representation was made that in the closing of this gallery many deserving painters might suffer loss. And certainly should it on the approaching Lady-day be shut for ever, artists will, in the demise of the British Institution, have lost a friend. We sincerely trust, however, that by some means or other such a consummation may be avoided.

With the impending extinction of the corporation, High Art will find it hard to gain a resting-place. Historic and sacred schools are themselves indeed in an expiring condition. Since the days when these walls displayed the Boydell Shakspere, illustrations which in some measure were undertaken to establish a school of High Art in England, a vast change has come over our notions of what constitutes a good and a noble picture. From the years when Copley, Fuseli, West, and Hilton gloried within this gallery in grandiloquence of thought and vast expanse of canvas, painters have settled down into an ambition more humble and modest. And so it happens that instead of 'Belshazzar's Feast,' by John Martin, and 'The Opening of the Sixth Seal,' by Francis Danby, pictures which testified to the position and power of the Institute forty years ago, we have in the present season a well-meant work by T. M. Joy, and 'Sintram descending into the Dark Valley,' by H. K. Browne. The picture exhibited on behalf of the late T. M. Joy, 'The Leave-taking of Charles I. and his Children,' is a composition which relies less on Art-merit than on the sympathy which the scene seldom fails to awaken. The interest is divided between the prescriptive type of the king's finely moulded features, and the equally prescribed form and fabric of a Vandyck collar. The intention of the work is commendable. —Hablot K. Browne, *alias* "Phiz," has more comic purpose as an etcher than power as a painter in oils: his pictures are better for thought than for technical execution. Yet 'Sintram descending into the Dark Valley' is a vision such as Fuseli might have seen, especially after an indigestible supper. A smaller and less pretentious composition—which under the title, 'A Grave Hint,' hides a pun—runs in the vein which of yore yielded "Phiz" sparkling gems; the jokes, gibes, and flashes of merriment that have oft and again set the table in a roar. This 'grave hint' is given in a

graveyard. The picture may be described as a satire on tombstones, one of which bears the epitaph:—

"I left a busy world, in which
I had a world to do;
Striving and sweating to get rich,
Just such a fool as—you."

The intention of T. Heaphy is always excellent, and his hand diligent and untiring, but his pictures somehow fail of the excellence which so much conscientious labour would seem to deserve. His present composition, 'Marlborough home from Ramillies,' we incline to think among his most successful. The incident, which certainly affords excellent materials for a picture, has been suggested by "The Century of Anecdotes": "Sarah Duchess of Marlborough," it is said, "would allow no one to make the omelette for her husband's breakfast but herself;" so here she is sedulously engaged before the fire; the hero, her husband, standing, in expectancy, waiting by. The chimney-piece at any rate is a master-work, much to the credit of the mason, and the dresses must have made tailors and milliners distinguished. The painter deserves great praise for his pains. He has in fact accomplished almost too much; the composition is overcrowded with studio properties: the multitudinous objects lack relative keeping and subordination. We cannot call 'La Prière,' by G. Pope, religious art: it is mere coqueting with devotion. Pictures in which young ladies are thrown upon their knees, to pray as the Pharisees do, that they may be seen of men, are of the shop—they are made to sell. Barring, however, such objection, it may be conceded that Mr. Pope's picture is fairly painted. Meretricious works, as usual, are in excess at the British. 'Buon Giorno,' by W. Trautschold, is another frivolous pretext for a picture. Here is yet one more coquette, this time not on her knees, but at a balcony—a fair beauty, greedy for flattery. It is really to be regretted that so much talent and skill should be squandered on sentiments which at best lie but on the surface of humanity. J. F. Dicksee is another artist who paints superficially; he is content with just the bloom of youth, a smooth skin, and a beauty devoid of intellect. 'Jessica,' as conceived by this painter, makes, of course, a picture which collectors will covet. Still we think Mr. Dicksee, if true to his talent, may move in a higher range of thought. Alex. Johnston, whose 'Child Queen' hangs close by, provoked like criticism, with modifying clauses. Mr. Johnston's art is essentially popular, not always in the best sense of the term. Yet as far as it goes it succeeds: it gains effect and brilliancy, and that with least possible trouble to the artist himself. Power it certainly possesses. The forms are pronounced squarely from angle to angle with firm hand; the brush plays in sketchy touch dexterously; colour blooms on the cheek, and the complexion bespeaks health and physical enjoyment. Mr. Johnston's figures find joy in the air they breathe; they are favoured children of nature. On the other hand Frank Wyburd's personations are sicklied over with a pale cast of sentimentality little short of disease. Refined his works are undoubtedly: they have indeed just that refinement which too often is to its possessor misery—a sensitiveness that entails suffering. 'The Mother's Prayer' is sugared; 'Imogen' is modelled in porcelain. The colour has been washed out, so that no violence in tone may offend. These pictures, however, are most carefully painted, and for purity unimpeachable. What a contrast comes with the 'Flora' of A. J. Woolmer. The style of the artist

is by this time as well known as that of Rubens. Rosy colour in the flesh finds its concord and complement in gold and purple. Etty gloried in like chromatic devices. But colourists are seldom students of form; and for detail or drawing, Mr. Woolmer has never been distinguished. Yet 'Flora' may win by soft skin and nicely rounded limbs. A change comes over the dream of beauty in the works of W. E. Frost, A.R.A. Nudity is, under the pencil of this artist, cold as an icicle, and of a colour chaste as unsunned snow. 'Musidora' has the chiseled form of classic sculpture. 'The Maiden all Forlorn,' by S. D. Francis, is worthy of a better place, for it is certainly well considered and finished. The figures by W. Maw Egley are first petrified, and then placed in the hands of the milliner to be made gay. 'Detected,' by this artist, has great finish and surface-polish; it is laboured even to a fault. E. G. Girardot more and more commits himself to a course in which he must be content with immediate but scarcely enduring reward. 'Winning and Losing' may have cleverness, but surely lacks completeness; it has more show than study. The same judgment must be passed on melodramatic 'Mariana,' by E. C. Barnes. Clasped hands are but the trappings and the suits of woe. The ambition of the performance is scarcely sustained by the mode of execution. Artists who obtain in the Institution honourable hanging, may receive salutary lessons by trying their luck with the Academy, where wall space is not granted on the same easy terms.

Works of genius in any gallery, especially this, are few and far between. Perhaps the most unmistakable marks of talent are on Tourrier's picture, 'To Arms!—the Game Interrupted.' This is a composition which at a glance arrests attention. A warrior beguiles an hour of repose by a game of cards, played on a drumhead. His arms are close at hand; and the call of battle awakens a sense of duty. The noble fellow, every inch a soldier, has a foil in a mean, grasping comrade, greedy of gain, who, in the abrupt ending of the game, loses promised booty. The contrasted action and character of the two figures are fine. The tale is well told. The lines of composition are in themselves language, and express intention. The attitudes and motives are novel and striking. The execution is vigorous, and the pictorial thought bold.—Few artists have done better in or for the Institution than John Gilbert. But what shall be said of the artist's present composition, 'Don Quixote back for the last time to his Home and Family?' The manner is nothing else than most inveterate mannerism.—The fortunes of J. Hayllar still hang wavering in the balance. It is not all gold that glitters on this artist's canvas. Yet few rising painters are more sure of their reward, if talent be but guided by discretion and fortified by downright work. 'Marking Birds' is broad and sketchy to a fault; the outline is masterly, but it wants filling in. The child 'All among the Poppies' has a novel situation. Mr. Hayllar affects surprise and small sensation. Miss Kate Swift's 'Industry better than Gold' is praiseworthy in moral, and pretty. Aster Corbould propounds an enigma. He paints two little pictures, each of merit after its kind, but quite dissimilar in style. He is, we presume, trying experiments, feeling his way, and getting to know in which direction his talent may lie. 'Opportunity makes the Thief' is smooth; 'A Highland Drove' is woolly. In the last the artist

has had probably in his eye the cattle of Rosa Bonheur. We shall expect to see something more to the advantage of Aster Corbould. Walter Field exhibits one of his largest, but scarcely his most successful picture. The greens in the landscape are rather crude and opaque, and there is some clumsiness in the execution, to wit, in the ladies' dresses. 'Sunshine,' by J. D. Wingfield, has daylight, and gives the sense of plenty of open air to breathe; the figures are well placed on the terrace. 'The Departure,' if not a success, serves as an indication that F. Underhill has changed his class of subjects. We have had occasion to remark that his rustic figures were too rude. It remains to be seen whether he can paint refined society to the life. Works by G. Smith, J. T. Lucas, and W. Weekes, merit commendation.

A few more names will complete the list of figure painters of any mark. E. Crawford's 'Doctor and Thief' is studious of a detail which used to be known as "Pre-Raphaelite." This Doctor Sydenham is a highly-wrought character, and the story is told with point. Jones Barker's 'Dawn of Victory' has striking effect; it is a sketch, indeed, which can boast of an idea. Lord Clive and his staff of horsemen tell solemnly as spectral shadows against a sky in which day dawns. The shroud of night is lifted, and Lucknow discovered in the distance. This is the finished study for the picture exhibited at the Academy in 1862. The faults which often go far to mar the merits of this painter's works when on a grand scale, are not conspicuous in this abridged form. J. Morgan makes quite a brilliant little affair out of a tussle of some boys who are supposed to personate the rivalry of 'French and English.' The idea is carried out fairly well; indeed, there are parts in which the execution could scarcely be better. There is a portrait "study" by H. W. Phillips which merits a word of praise. The manner is quiet and thoughtful, the tone low, as if the old masters had been in the artist's mind. The style is above the common, though, perhaps, more of vigour would bring the head nearer to nature. Mrs. Anderson maintains, if she do not improve, the position she won in the gallery of Mr. Gambart. She paints to the text—

*Je pense à toi, quand sur l'onde tranquille errent mes yeux;
Je pense à toi, quand je vois immobile la lune aux cieux.*

The child is rather young for such confirmed affection. Nevertheless the picture has grace and refinement, and in execution delicacy. The artist has evidently studied how much effect can be gained out of contrast between hot and cold colour. She relies on the surprise of light by which foreign painters, especially Riedel, have won applause.

The landscapes are not remarkable. They repeat, for the most part, subjects and styles long familiar in these rooms. Still it were unjust to pass without tribute works which, as far as they go, are records of study in the face of nature, proofs that the painters have laboured after truth. There are, for example, honest transcripts—not worse because humble—by J. Peel, Heywood Hardy, and Thomas Danby, which show the artists more anxious for simple fact than vain display. 'The Slate Waggon' is after J. Peel's quiet mode; the painting may be a little thin, and so confessing to poverty: there is also much repetition of a mannered tree-touch. 'Rusland Pool,' though one of the very smallest of the artist's works, is the best; put together with intention, and massed

for effect.—We have been exceedingly pleased with a thoroughly truthful study, 'The Mowers,' by Heywood Hardy. If the artist goes on in this way, he will do well.—Perhaps the most artistic, nicely-balanced, and blended landscape is 'The Birch Wood,' by T. Danby. This is a poem after nature's gentlest mood.—Henry Jutsum paints a pretty dell in his best manner. The handling is neat; the tree-touch that which sketchers were supposed to have at their fingers' ends by the purchase at their colourmen's of the "Jutsum brush."—E. Boddington obtains, we presume by inheritance, the style long associated with the pseudonym. 'Evening near Oban' has clear sky and placid water; it is a picture of effect and detail.—E. W. Cooke is almost the only Academician who stands by the Institution to the last. He again sends studies which are always welcome.

This gallery has long been conspicuous for ambitious landscapes which make a display scarcely justified by intrinsic merit. This year the sins against retiring modesty are scarcely so flagrant as they have been. L. H. Mignot has set his canvas in a blaze by contact with a tropical sun. There is, however, method in the artist's madness. Parting day here dies like the dolphin, with colours new and strange in each expiring gasp: greens, reds, yellows, blues, stare each other out of countenance. The attempt is bold, yet not without success. No small management was needed to preserve pictorial proprietary.—Harry Johnson paints poetry by rote. He has a patent or ready receipt for skies impressive and shadows portentous. 'Sardis' is as an elegy written among ruins. Yet that the artist owes as much to imagination as to his sober eyesight may be judged by his view of 'Edinburgh.' The atmosphere might have been painted in Italy, Greece, Asia Minor, or Egypt; certainly not in Scotland.—G. E. Hering has some pretty scenes after his refined manner.—A. Gilbert and E. J. Niemann also are in accustomed force—the one by spectral moonlight, the other in out-spoken plainness which veils nothing in mystery. There is little fresh to be said in praise of these artists, until they shall find a new method. The Dawsons maintain their reputation for clever show.

—'The Close of an Autumn Day,' by M. Dessurine, is a landscape of power and breadth.—'Kenilworth Castle,' by G. Sant, startles by contrast, not to say crudeness. The artist may suppose he has reached a point when ordinary care and study have become superfluous.—There are hopeful signs that J. Wright Oakes is gaining his feet again, and may yet stand on firm and safe ground. He has been passing through fire, purgatory, or chaos. At last his landscapes look once more something like creation. He has always had a certain largeness of intent, a soaring thought, which only needed apt medium of expression to be appreciated at their worth. The language of his art is now rid of jargon, so that at 'Loch Muich' the drama of sky and cloud assumes intelligible form, and reads lucidly as a page taken direct from the book of nature.—C. J. Lewis has not yet gained a land of repose; he is in danger of losing himself in a detail not always coherent or to the purpose. The lights are scattered, the colours distracting. Yet, as heretofore, the artist sports in passages brilliant and sparkling. His pictures, if brought together, would gain vastly.—Since Graham's 'Spate in the Highlands,' our picture galleries are in danger of a deluge. It must be admitted, however, that Gill's

'Flood on the Llugwy' has dash and motion.—'Cattle,' by Lutyens, are of the Bonheur breed.—Beavis's 'Harrowing in Brittany' wants character and diversity in handling; he starts on rather a large scale for his present knowledge.—J. F. Herring exhibits 'Horses and Poultry,' in no way inferior to his usual show; and one or two small landscapes, by G. F. Teniswood, are worth inspection.

The admirals who command the sea at the Institution, are Wilson, James Danby, Melby, and Webb. Wilson's waves are recognised at a glance: they are liquid and grey, and dance sportively. They never suffer from change of weather. James Danby's sunsets are fervent as ever. W. Melby, as we said in June last, will have difficulty in maintaining the reputation and position he won in the Academy. His present pictures are portentous in dash and motion, and plenteous in spray; but they lack form, wave-drawing, and knowledge of detail.—A like judgment must be passed on J. Webb's 'Ship in Distress.' We have nothing to add to or subtract from our criticism on the painter's picture in Suffolk Street last year.

We do not desire to walk among the chief mourners at the approaching obsequies of the British Institution. We trust some other hand may be found to write a friendly epitaph. Then will be recorded many a generous deed, timely acts of succour to distress, encouragement to struggling genius, and patronage which has promoted the Arts of our country. Mr. Thomas Smith furnishes us with a printed record which shows that seven years ago the sales in these rooms had amounted to a total of £150,000, on which sales, be it observed, artists had been taxed with no commission. Furthermore the directors had expended no less than £28,515 on prizes to artists and in the purchase of pictures. The following are among the artists who have won honour and reward in this gallery: J. Linnell, Haydon, Hilton, Bird, Allston, A. Cooper, J. Martin, George Jones, Edwin Landseer, Baily, Stanfield, Danby, Lee, Etty, Pickersgill, Cooke, F. Goodall, Creswick, T. S. Cooper. The total sum distributed as prizes is not less than £6,000; and among donations are entered £3,000 to the nieces of Sir Thomas Lawrence, as the proceeds of the exhibition of the painter's works. It may be interesting to recall some of the pictures rewarded by prizes: Haydon's 'Judgment of Solomon,' prize 100 gs.; Hilton's 'Entombment,' £122 10s.; Martin's 'Joshua,' £100; Bird's 'Eli,' 300 gs.; Allston's 'Dead Man restored to Life,' 200 gs.; Martin's 'Belshazzar's Feast,' £200; Danby's 'Opening of the Sixth Seal,' 200 gs. 'Christ healing the Sick,' by West, was purchased by the directors at the price of 3,000 gs., and presented to the National Gallery. Sadly indeed have the fortunes of the Institution now changed. And the cause of this reverse, if the truth must be spoken, is that the directors are wholly behind their times. The impending difficulty of a local habitation might be overcome if people were but persuaded that to save the Institution were worth while. In the year 1815 the Shakspere Gallery, built by Alderman Boydell, was secured for the remainder of a term of sixty-two years at a sum of £4,500, in addition to a yearly rent of £125. This coming Lady-day the term expires. We cannot but hope that renewed life may be infused into the venerable body. The noble "lay element" cannot surely die without a struggle. The summer exhibition of old masters will, at any rate, be missed and mourned.

THE
THIRD GENERAL EXHIBITION
of
WATER-COLOUR DRAWINGS.

DUDLEY GALLERY.

It is with great pleasure we are able to speak in terms of praise of the present collection of drawings in the Dudley Gallery. This third exhibition is in decided advance on its predecessor. The Committee evidently find their position from year to year strengthened. The number of pictures placed this time at their disposal has been beyond precedent. Nearly eighteen hundred drawings were sent in; of these eleven hundred were either rejected or crowded out. It is clear that the Royal Academy is not the only body which, from want of space, disappoints youthful aspirants. But the winnowing to which the drawings sent in were subjected has made the 678 favoured works of an excellence all the choicer. Of course there are some products, especially those which adorn the sky outline, that are worse than mediocre. Such unworthy intruders, however, spoil to no appreciable degree the dressy aspect of the general company. We have rarely seen a room look better, and the impression on first entrance is not a little improved by the changed position of the screens. As for the hanging, it is well balanced, and as impartial as can be expected. There seems to have been tolerably fair play all round. The Committee have not monopolized the line. And so the Exhibition, as its name implies, is "general," that is, not exclusive, but open to all comers who show passable merit. This, the essential basis of its constitution, secures to its contents unusual variety. There appear, from year to year, exhibitors before unknown. This novelty adds interest, but, at the same time, not a little increases the difficulty and responsibility of the task on which we are about to enter.

Advance may be noted in the study of the figure. Formerly anatomy was scarcely expected of a water-colour painter; and an Exhibition such as the Dudley, which professedly gathered together outsiders, was specially likely to be favoured with inchoate attempts. So much more thorough, however, has all Art-work become, that the Dudley could cover its walls with figure drawings, almost unexceptionable for proportion and anatomy. Considering, indeed, the number of Art-schools throughout the country, any very palpable blunders were unpardonable. And such names as Marks, Madox Brown, Yeames, Jopling, and Poynter, will show that here little apology is needed. There are works, however, of men less frequently before the public,—for example, Lobleby, Clifford, Huttula, Rossetti, and Linton,—which indicate that the grammar of Art is now mastered before an artist can hope for a place in a London Exhibition. Without further prelude, we will begin with the most remarkable drawing at this moment to be seen in any Exhibition, 'Cordelia's Portion,' by Ford Madox Brown. Not that the work is entirely after our taste; indeed, nine-tenths of the people who enter the Gallery will look upon the performance as more startling than pleasing. The painter is distinguished both by genius and mannerism. His style is strangely original, yet singularly monotonous. This drawing of Lear and his daughters has no parallel, save in the picture in Gambart's Gallery of 'Jacob and his Sons,' by the same artist. The style, speaking dramatically, is not free from stage rant; deep gutturals are groaned out with a vengeance. Therefore, as we have said, there are many who may not exactly like the performance. But such individual feeling laid aside, the work will speak for itself by its amazing power. Realism was never seen in greater force; properties seldom painted with more brilliancy; character not often clenched with such stress of thought and passion. The tone is low; not a speck of white intrudes; the key has been pitched just at the point where harmonies are intensest. The colour is deep yet lustrous. No artist should allow the Gallery to close without studying the secrets of this marvellous work.—A prominent position has

also been rightly accorded to a drawing by James D. Linton, which takes for its text—

"Music, that softlier on the spirit lies,
Than tired eyelids on tired eyes."

The composition has been well thought and worked out; there is expression in the heads, intention in the hands, detail in the drapery. The colour also is deep and rich; and there may be observed a reversion to the older schools, a trait which is one of the favourable signs of the times.—A. B. Donaldson, however, in his 'Entertainment in a Roman Cardinal's Villa,' goes too far in this direction, as we pointed out a year ago. Sentiment will not redeem want of form, mediævalism cannot annul naturalism.—H. S. Marks escapes the dilemma, by being natural as well as mediæval. Of his several contributions, 'Jack o' Lantern' is the most noteworthy. The old fellow is here as intent on his work as if lamp-cleaning were the whole duty of man. The three lanterns are solid pieces of realism.—'My Lady,' by Robert Bateman, with a stanza from Herrick, is mediæval to only a pleasant degree; the head is nicely painted.—Edward Clifford, too, has middle-age predilections, but we are glad to see that study of the life is likely to give nature in his works the upper hand. 'The Little Boy Blue' is by far the best work Mr. Clifford has yet exhibited. Specially may it be commended for power and harmony of colour.

Classification of miscellaneous pictures is difficult. The space at our command permits us simply in succession to pass in review some leading drawings, with running comments on their salient traits. John Burr is not at his best. The sentiment is of the Frère school. A child praying by its mother's knee is one of the prettiest incidents in Nature or Art: but the idea has not been expressed with felicitous touch, and the shadows are a little inky.—'Reading the Spectator' is Miss Juliana Russell's most successful effort of the year. She throws much brilliancy on the flowered silk.—Among the elegant passages, culled from trivialities in every-day life, none are more telling or better executed than the scene painted by C. Rossiter. There is here a coverlet wrought to perfection; and the white satin dress flickers with light, thrown up as from burnished silver.—James T. Hixton, in 'A close Shave,' and 'The Dancing Girl,' though clever, is a little too sketchy—forms and details are not expressed definitely.—'Humble Fare,' by Hugh Carter, is a little too ragged, but there is more knowledge implied than expressed.—R. Huttula has several sketches which evince no ordinary power: 'Coming from the Blacksmith' has character and mastery of touch.—'The Primrose Gatherer,' by J. M. Stewart, is exceedingly pretty; the child's pinafore seems to have been borrowed from Birket Foster.—W. S. Coleman, too, in a capital little landscape, 'A Meadow in June,' owes a debt of gratitude to the same painter.—James Hayllar, on the other hand, has a manner all his own. He is prolific everywhere. The drawing, 'Extra Hands' in the hayfield, is clever as usual; it is put together with a purpose; the artist always knows what he is about. His chief work recalls, in idea, his success in last Academy.—A couple of small thoughts, 'July' and 'August,' by Walter Field, are to be commended.—Whatever W. F. Yeames touches bears sign of originality, as witness 'Il Sonnetto.'—James Lobleby exhibits two small figures, capitally carried out. Specially that old woman's face on a 'Sunday Morning' will remain in the memory; the character deserves to live; the features are a life's history; the accessories have been carefully studied.—Drawings by Samuel J. Hodson, J. A. Pasquier, G. D. Leslie, Edward Radford, J. M. Jopling, and J. B. Burgess, call for a passing word of praise. There is pleasing harmony and tenderness of affection in a picture by Miss Eliza Martin, 'Heaven lies about us in our Infancy.'—The merits of the subjects which George Smith paints under titles such as 'Happy Infancy,' have long been recognised. Here is a cradle, likewise the everlasting coverlet, quilted, patched, and painted to perfection. This master-work of the needle and brush is not a day older than when first we saw it; the harmony of its colours is rich and glowing

as ever.—One of the best "interiors," 'Work and Play,' is exhibited by Robert T. Waite. It is evenly wrought throughout, the figures are in keeping with the background. 'The Return,' by the same artist, shows realistic power; it has truth in detail. It were better had it more of the tone which neutrals impart.

Miss Adelaide Claxton has seen another ghost. Of course it came by moonlight. The illusion is well sustained. The lady paints as from knowledge. Her sister, Miss Florence Claxton, does not seem quite at home in 'Paradise.' Connoisseurs will be inclined to assay the conception by a Fra Angelico standard. This, however, were scarcely fair; the work may have value, though it fall short of perfection. It is evident, however, that the artist has not surmounted a difficulty which lies on the threshold of her subject. She has not reconciled the worlds of earth and heaven; she has not brought into oneness the too oft conflicting elements of nature and spirit. The composition contains figures naturalistic to a fault. 'Paradise' is within the sphere of spiritual art, and nature, before it is meet for entrance, must be clothed in the supernatural.—Miss Alyce Thorneycroft exhibits some pretty pencil figures, under the title 'Apple Gathering,' suggested by lines of Christina Rosetti.—Miss Frazer also exhibits some groups exquisite in beauty. 'The Last Rose of Summer,' by Frank Nowlan, is a figure, like the title, rather hackneyed. It belongs to a bygone time and style; it has, however, a refinement which our present school is apt to eschew.—Marcus Stone favours the Exhibition with a slight sketch, as usual facile and artistic.—'A Soldier of the Covenant,' by E. W. Russell, is not commended by Art-merit. Some interest may be awakened by the presence of the sword, bible, and child.—Marie Spartali is another artist who, for the present, will be valued more for intention than for artistic execution. 'Korinna, the Theban Poetess,' is imposing as an idea, but lacks knowledge and study.—Edward J. Poynter sends drawings which attest once more his ability. His landscapes, which come as a novelty, show versatility of power, and an eye keen of observation. In 'The West Wind,' however, he courts difficulties he does not surmount. Yet the gleam of light seen through the storm in the distant horizon is a fine thought. 'The Snake-Charmer' strikes as fantastic and strange. Fitly, however, the scene is dashed with madness, and possessed by the spirit of incantation. The artist knows what he is about.

The landscapes are of the merit and diversity suited to our exhibitions. Some few are of exceptional excellence. Vicat Cole, for example, at 'Holmbury Hill,' brings forth a prodigy in the art of water-colour painting. This landscape has more elaborated detail than we are accustomed to expect even in the artist's oil pictures. The highly-wrought, not to say botanic garden foreground can be got only through the use of opaque colour, here loaded on, we cannot but think, in excess. The process of painting is, to all intents and purposes, *tempera*. The method has not the permanence of oil, and the picture cannot be trusted without the protection of glass. But these are, after all, small matters when the work itself is a marvel and a delight.—Again Arthur Severn sends some remarkable drawings. There is, for example, an Afric storm near Algiers, which howls through the palm-trees, and drives a Mussulman, Cain-like, to wander through the waste. In a tomb, also near Algiers, the storm is changed for sunshine. The spirit of poetry seems to possess the scenes this artist paints.—H. Pilleau's pictures from the East are true in effect, but indefinite in the assertion of facts, and uncertain in execution.—Frank Dillon's best drawing for vigour, detail, and character, is 'Entrance to a Mosque.'—Harry Johnson repeats once more an impressive melodrama, 'Ruins of Sardis.' Such works are as if designed to illustrate the fulfilment of prophecy.—Edward Binyon's 'Campagna de Roma—Eccolo, Eccolo,' is very happy in thought and treatment. The figures have winning action, and are well set in a landscape which in itself is charming. There is room for an artist who shall take up the class of subjects to which Penry Williams has devoted himself. Mr. Binyon indicates an aptitude for this speci-

ality tempting to many, but in which few attain success.—'The Engstien Lake and the Titlis,' by Gertrude Martineau, is powerful, but opaque.—'Claude's Villa on the Tiber,' by J. C. Moore, is poetic in sentiment, quiet in the monotone which is made to mourn over desolation.

English landscape is by several painters treated with simple truth—a fidelity which does not falsify a northern atmosphere, nor give to the British sun the heat and halo of the South. Yet even an English climate may glow at day's decline—the hour sacred to poetry and painting. S. Vincent paints for an idea. 'Glen Sligachan' has colour, grandeur, and is suggestive to imagination.—'Ben Nevis,' by Edward Hargitt, is capital, notwithstanding nature is denuded of her atmosphere.—'The Last Gleam of the Setting Sun—Whitby,' by Charles Earle, is, as the title implies, glowing in colour. 'The Old Pier,' also at Whitby, by the same artist, is equally commendable.—Arthur Ditchfield exhibits a dreamy drawing; lines of poetry declare the appropriate sentiment.—Over 'Llyn Dinas' Thomas Danby has cast a dance and flicker of light; the mood is of tranquil meditation, such as nature grants to those who follow humbly in her steps.—Henry Moore is more blatant; he sounds, as it were, a trumpet when the sun goes down.—V. Prinsep blots in a 'Sunset on the Thames' broadly.—'The Esk at Whitby' is made brilliant by John L. Roget.—John Steeple has given extent, atmosphere, and grandeur to a scene from 'Llyn Idwal'.—'Autumn in Cawdor Park,' by G. F. Glennie, is vigorous in a tree-touch, which recalls the best times of W. Bennett.—Also may be commended 'God's Acre,' by J. J. Curnock; and 'Sunrise—Winter,' by J. Needham.—'The Ale Cellar, Haddon Hall,' by W. F. Stocks, is admirably managed, especially in the lights. An interior which presents no small difficulties is brought together skilfully, and preserved in quiet keeping.—'The Old Bowling Green,' by J. W. North, possesses high qualities. The colour is specially excellent. It may be observed that opaque is here used in unmitigated manner. Indeed, we know of no gallery where body colour is to be found in so great a quantity as the Dudley.—There is much capital stuff evidently in 'Whitby Harbour,' if we may believe Henry E. Keene's clever little drawing.—The more we examine 'Early Spring,' by George Mawley, the less do we esteem it. This drawing, as it contains several thousand leafless tree-twigs, must have cost a prodigious deal of labour. The network of branches has intricacy, and a certain delicacy. But the real difficulties involved have been evaded rather than mastered.

Sea-pieces and coast-scenes are painted with more or less success by Messrs. Hall, Tucker, Talfourd, Collier, and May. Raymond Tucker emulates rather too obviously the style of Hook, yet such drawings as 'The Trial Trip' are, in the painting of the figures, the boats, and the sea, sufficiently well done to stand on their own merits.—'The Ferry on the Clwyd,' and other like sketches by Field Talfourd, are pleasant in tone and colour. The composition and chiaroscuro are managed with skill.—'A Brave Vessel,' by Walter W. May, reduced to a wreck upon the shore, tells a sad story with pathos. The scene speaks of desolation.—It is hard to praise too highly 'The Study on the Coast,' made by T. Collier. The grey tone of the sky, the far reach of the horizon, the strength gained by foreground rock, make an admirable drawing both in the parts and its entirety.—'Dead Game,' by James Hardy, Jun., is to be commended.—'The Green Plover,' by Helen C. Coleman, is capital painted.—John Richardson has some cattle pieces vigorously handled, after an independent style of his own.

We have said enough to indicate that this exhibition of 678 drawings contains more than an average number of interesting and valuable works. That the opening of the Dudley Gallery was a need, and has become a necessity, is proved by the fact that some 350 artists here make their merits known. Of these a considerable number had before no adequate means of making their works public. The Exhibition, which, as an experiment, was started two years ago, may now be pronounced a success.

SOCIETY OF FEMALE ARTISTS.

ELEVENTH SEASON.

This exhibition deserves well, though certainly not by virtue of its Art-merits. After a trial of eleven years the Society of Female Artists still subsists on good intentions. Two years ago it was reorganized, and the noble patronesses and goodly array of honorary and active members then enrolled, gave promise of increased strength and extended usefulness. The exhibition of last year, the first under the new auspices, received in these pages such encouragement as we thought due to a laudable undertaking. And now that another exhibition comes round, we find it just what its predecessors have been; the collection must be judged, not by its deserts, but according to the kind motives of its promoters. We regret to say that the quality of the works displayed does not rise to the critical standard usually brought to the judgment of other galleries. Yet the case calls for leniency; but indulgence can scarcely be extended to those who stand aloof. Why, we would inquire, do not the leaders in the ranks of lady-artists come to help their sisters? Some few, it is true, have done so. Rosa Bonheur and Henrietta Browne have sent contributions which, if small, are invaluable. A mere sketch from the portfolios of ladies who obtain laurel crowns elsewhere, would give to these walls the attraction they want. Why these supporters have fallen away it is not our province to conjecture. This, however, we may assert, that if lady-artists would all join hands, they could gather strength which must command success. As for the directors, they will do well to consider that praiseworthy intentions must after all be put to the test of good deeds.

The visitor is greeted at the door by 'The Duke of Wellington.' The hero of Waterloo is discovered in the act of writing his dispatch on the night after the victory. The duke sat for this portrait to its noble painter, the Dowager Countess of Westmoreland. The picture has been known by engravings.—Among the best figures in the gallery are a 'Boulogne Fruit Girl' and a 'Portrait,' by Adelaide Burgess. These really are true artist-works, well drawn and draped, and delicately handled.—The oil-paintings, for the most part, are inferior to the water-colours; indeed it is evident that many of the exhibitors have yet to learn the use of the more intractable material. We must make, however, a favourable exception when we come to the 'Portrait of a Young Lady in Fancy Dress,' by Mrs. F. Lee Bridell. This head stands out markedly as good professional work in the midst of amateur and tyro productions. The features are painted firmly and broadly, and the salient points have been seized with a master hand. The lady's Algerine sketches we have never greatly admired. New countries, races, and costumes present difficulties not to be mastered at a stroke. The best of the series is that of a 'Negress performing an Incantation on the Sea-shore.' This sketch has colour, character, and action.—Miss Kate Swift seems this year to have favoured other galleries with the works she values most. 'An Interior—Sketch from Nature' contains many useful materials. The catalogue tells of four artists who bear the name of Swift. Of the six works they contribute, 'The Ivy Wreath,' by Mrs. E. K. Swift, challenges most observation. The scarf which falls over the lady's shoulders has been rendered with skill.—'The Conscript's Departure,' by Miss E. Brownlow, is a subject beyond the artist's reach. Yet certain passages in the composition prove that the difficulties, at present too great, may in the end be conquered.—'The Gipsy Fortune-Teller,' by Helen Coode, is not ill painted, but the character has been overwrought.—'Emily' is a portrait fairly executed by Madame Georgii.—Mrs. Grierson's 'Fisherman's Daughter' is a vigorous study.—Among the water-colours, the figures of Miss Agnes Bouvier have the delicacy and refinement we are accustomed to associate with the family name in the New Water-Colour Society. 'The Fern Gatherer' is highly wrought in stipple as on ivory; and 'La Dea di Festa' has grace in the line of composition.—Miss Adelaide Claxton

has of late been seeing ghosts. Judging from the number of spectres she is now exhibiting in more than one gallery, it might be supposed the lady is a partner in Pepper's patent. 'The Vigil' here on view reveals ghosts of diverse bodily and spiritual conditions disporting themselves in a churchyard. A spectral angel appears to have designs on the stars. The effect is enhanced by storied urns and shadowy cypresses. No one will question the spell and fascination of these spectral scenes, and the artist, it must be confessed, sustains the illusion remarkably well. The same painter's reading of the character and courtship of Sir Charles Grandison is a mistake. 'Country Sketches,' by Miss Florence Claxton, are clever.

The landscapes are seldom above the excellence attained by the best amateurs, of whom our country fortunately boasts not a few. Lady Dunbar's 'Bay of Algiers,' taken from the studio of Madame Bodichon, is brilliant in the colour and atmosphere of a southern clime. The sketch displays unusual address in dealing with a wide-stretching subject, involving more than common difficulties.—Mrs. Harding's best drawing, 'Ogmore Castle,' shows knowledge of effect gained by slight means, with telling contrast of hot and cold colours.—Miss S. S. Warren's best landscape is 'Evening on the Loddon.' The drawing looks as if done in the presence of nature; the branches in their curves, and the tree-trunks in their bark indentations, are true, and in handling firm.—There are some pretty coast scenes by Mary Cornish; and a 'Sketch of the Needles,' by Mrs. Marable, is vigorous.—'Venice,' by Isabella Jones, calls for special commendation. It is a brilliant drawing; the execution shows power, tempered by knowledge.—Among flower pieces it is almost impossible to praise too highly the 'Chrysanthemums' by C. James. They are sketchy and facile in touch, like as a free growth in nature. The result is gained not by labour, but readily by a stroke of the brush. There are also truthful and effective flower and fruit studies by Miss Lane, Miss E. Lane, Miss Emma Walter, and Lady Fox.—Two drawings by Mrs. Henry Hill will attract and deserve notice. They are gatherings of flowers from the garden and field, and are charming transcripts of nature.—Florence Peel maintains the reputation her name has acquired. 'Rhododendrons and Azalias' are painted with much vigour and truth.—'The Dead Bullfinch,' by Miss Symon, shows an artist's eye for colour and effect.—Mrs. Herring, like other painters of her name, transcribes with life and the sparkle of light the usual tenants of a 'Farmyard'—specially well touched in are the ducks and the fowls.—Miss Jekyll's pony must not be overlooked; though warranted quiet, he will need more rein than whip.—Praise of Rosa Bonheur were superfluous. We may just say, however, that the page here exhibited from her sketch-book is interesting as an index to her mode of study. 'The Doe and Fawn in the Forest of Fontainbleau' are drawn in pencil, and it is instructive to mark how each line and touch expresses character, tells a fresh fact, indicates a curve and undulation of surface, a ruffle in the hair, or the play and emphasis of light and shade. Nothing is slighted or slurred.—We had almost forgotten to say that the gallery contains eleven drawings from the easels of the three Misses Rayner. One of these at least is remarkable, the interior of 'Isfield Church.' Designedly damp and dismal are the walls; the stalls, helmets, and banners are time-worn and tattered. And this gloom rests drearily, in order that the glory of a painted window may shine with greater light.—We pay parting tribute to the grand conceptions of Madame Bodichon. That 'Cedar Forest in Algeria' shadows forth a vast idea.

In sculpture there are some pretty works by Mrs. Thornycroft and her daughter. Also may be commended 'Horses at Play,' by Miss Lloyd.

We are requested to repeat a notice already given in our Journal, that, in conjunction with the Society of Female Artists, a class has been opened for the study of the living model, under the conduct of Mrs. Lee Bridell and Mr. Cave Thomas. Also, that it is proposed to form a fund for the relief of members in distress.

THE INVENTOR
OF THE STEAM ENGINE.

THE fine medallion engraved on this page, measuring 22½ inches in diameter, and about six inches in relief, is a life-size head of the Marquis of Worcester, modelled by Mr. James Loft, of the Royal Academy, casts of which are now being produced by Mr. D. Bruciani, Russell Street, Covent Garden. The work derives especial interest from being the first attempt to produce the features of this nobleman in relief, the only reliable source being two paintings in the possession of His Grace the Duke of Beaufort, at Badminton House: the one a portrait, said to be by Vandyke, when the Marquis was probably about twenty-five years of age; the other a family group of life-size figures, painted by Hannemann, in which he appears about fifty years of age. From drawings and tracings of these by Mr. H. Dircks, C.E., and under his inspection and recommendations, Mr. Loft has admirably succeeded in producing a head in *alto-relievo*, of which the photographs of Messrs. Sims & Co., Bayswater, accord with the features delineated in the paintings in question.



The Marquis of Worcester was probably born in 1601. In 1628 he married Elizabeth, Lady Herbert, who died in 1635. She was the mother of Henry Somerset, Lord Herbert, who was created by Charles II. the first Duke of Beaufort. In 1639 the marquis married Margaret, second daughter of Henry O'Brien, Earl of Thomond, who survived him fourteen years. He died on the 3rd of April, 1667. During his father's lifetime he was created by Charles I. Earl of Glamorgan, by which title, and his military negotiations in Ireland during the civil war, to raise troops there in support of the royal cause, he is best known in history. But his fame must ever rest, and grow' in importance, on the fact of his being the inventor of the steam engine, in its primitive form as a "water-commanding," or "fire" engine; for through two centuries of improvements it has progressed from that to the state of the "atmospheric engine," and in our day to the true denomination of being a "steam engine," yet still no improvement has superseded those elementary portions employed by the marquis from 1663, when he published his "Century of Inventions," and which were continued by his widow down to 1670, or later, fully seven years, —namely, a separate boiler with water, and a furnace, which were so arranged at works at Vauxhall as to raise continuously a large and equable quantity of water.

Raglan Castle, Monmouthshire, a splendid pile of ruins, attests the almost regal greatness and importance of this noble family. It was there the marquis first played the part of a hydraulic engineer, although no record exists that he then employed steam. He may, however, have used that agent as early as 1655, the date he gives to his last MS. "Century," thus making the employment of his steam engine extend over fifteen instead of only seven years.

THE
EXHIBITION OF THE GLASGOW
INSTITUTE OF FINE ARTS.

THE Glasgow Institute opened its Exhibition to the public on the 5th of last month. On the previous evening the event was inaugurated by a full dress *Conversations* which was crowdedly attended. As the groups moved to and fro through the elegant rooms, amid the blaze of light and the stirring music, the dark broad-cloth of the gentlemen, shown in bold relief, made a fine background against the many-tinted robes of the ladies, giving a *coup d'œil* at once brilliant and beautiful. The Lord Provost presided, and after a few remarks from one or two other speakers, made the welcome announcement for which the company had assembled.

The exhibition opens this season under very favourable auspices; not only because the spacious Corporation Halls have been recently remodelled and embellished, but because the works sent in have been unprecedentedly numerous. Indeed between two and three hundred pictures were denied admission principally for want of space; and the increased power thus vested in the Committee in the way of choice has no doubt materially enhanced the excellence of the final selection. The vast wealth, too, and growing taste of the Scottish Western Metropolis have now fairly established it as a fitting field for the display of artistic talent. The collection of the ancient masters bequeathed to the city by the late Archibald M'Lellan have been laid aside for the present, to be ultimately deposited in an upper gallery now in course of erection; while the handsome apartments previously occupied by the old pictures are turned to various uses, as occasions arise, of interest and amusement to the citizens. Taking precedence of all the rest, we have here the re-union of contributions from the studios of native and foreign artists brought together every spring, and thus the desideratum of a regular Exhibition of Art, so long wanting, is permanently supplied. It is rather unfortunate, however, that the Royal Scottish Academy should open its galleries about the same time of year with Glasgow, as some of our artists naturally prefer sending their best productions to the Scottish capital, and a few restrict their favours exclusively to that occasion; and so it may happen that scant measure is dealt out to the West. We miss accordingly in the Catalogue for 1867 the names of Noel Paton, George Harvey, John Faed, Peter Graham, Erskine Nicol, and one or two other painters of note; while the results of the past months' labours of a goodly number are divided between the modern *Athenæum* and St. Mungo. And yet, sooth to say, the distance between the cities is so short, and the intercourse so easy and constant, that the arrangement is the less to be regretted; and in fact, as a friend once jestingly remarked, when pushing his admiration of his native town to the extremest verge of enthusiasm—"If you come to think of it, what is Glasgow in reality, but just the *West End of Edinburgh*?"

The first thing that strikes the eye on entering the galleries of the Institute is the multitude of portraits. Of these no fewer than nine are by the late John Graham Gilbert, and all more or less distinguished by his superior characteristics. His unfinished picture (567) is exquisitely attractive in its charming simplicity of pose and expression; while another (586) is so elaborately conceived, and betokens such bright accomplishment, that we are doubly saddened to reflect that time was not granted to bring it to perfection. Daniel Macnee, R.S.A., is strong in his department, proving his increased reputation by the increasing work entrusted to his hands. And this is just as it should be. For Mr. Macnee is one who throws less *glamour* (if we may be allowed to use the old Doric word) over his portraits than most men; thus seeking to verify the true end of worthy portraiture by the legitimate method, which is not assuredly to tone down every objectionable element in the sitter's physique, or to fling round the whole some flimsy artificial halo, but to give a faithful,

realistic, and at the same time artistic, delineation of existing humanity. Now this is a high aim, so dependent on a sound judgment, as well as on a certain disregard of that studied effect and mawkish prettiness too generally popular, that we rarely find it apprehended and persistently followed out; but when we do, we feel refreshed and satisfied. Everybody knows what Oliver Cromwell said when sitting to Lely, desiring that "all the roughnesses, pimples, and warts" with which his countenance was marked should be honestly rendered, "else he would never pay the artist a farthing." And though this was plain speaking with a vengeance, and few would go so far as to wish any accidental blemish on the face to be severely depicted, the principle holds sure, that all sensible men and women would prefer to be shown on canvas as they live and look, without false pretence; and in this way only can they hope their likenesses will be really prized by their friends. The portraits of the Rev. Dr. Norman M'Leod and of the Marquis of Lorne present forcible contrast, the massive maturity of intellect which distinguish the features of the one bearing no affinity whatever with the high fair forehead and fresh, undeveloped, almost boyish, expression of the other. John J. Napier has an effective portrait of "His Excellency Musurus Bey, the Sultan's Ambassador," very large, and necessarily very showy from the peculiarity of costume. Hugh Collins, Daniel Munro, Tavernor Knott, William Wighton, &c. &c., in turn claim attention by most creditable efforts.

The idealistic or fancy school holds, as usual, high festival in the collection. Conspicuous among these (though partaking largely, too, of the historical element) is a canvas of important dimensions by Carlo Ademollo, painter to the King of Italy. The subject is "The last Interview of Ugo Bassi with his Sister after his condemnation by the Austrian Court-martial." Bassi was chaplain to the Italian army during the siege of Rome, and accompanied Garibaldi in his flight after the attack on that city; but falling into the hands of a patrol of Croats, he was taken to Bologna, and subsequently condemned to be shot. The moment of the picture is that when, having received sentence, his sister rushes into the assembly, and when the prisoner, holding her in his arms, is delivering his final address to his triumphant enemies. There is grandeur and pathos in the arrangement of the scene. The lean lanky forms of the Austrians seem well in keeping with their sinister, irate expression; and the perfect calm of Ugo Bassi himself, brought into close contrast with the agonising energy of his sister's despairing grief, has a touch of the sublime that grows on the beholder as he looks. One of the finest little points in the whole is the hand of the female which appears behind, seeking by a frantic convulsive movement to ward off her brother's inevitable doom. Carlo Ademollo is not probably so well known in this country as he may yet be. "Queen Elizabeth writing her Answer to Sir Walter Raleigh," G. R. Folingsby, will no doubt be a favourite with many. It is a picture elaborate in detail, clever in conception, and abounding in beauty. But the colouring is surely too light, and there seems altogether an absence of shadow to relieve the eye. Miss E. Osborn's "Christmas Time" is a quiet domestic scene, where young and old are busied in the ornamentation of an interior with the holiday evergreens. There is agreeable variety in the pose of the figures. The girl in the foreground—with her lapful of holly and berries—is a gem of happy innocence. Nor must we omit to specify a fascinating bit of childhood in the person of "Bo!" (577), by R. Herdman, R.S.A.; a boy of some half-dozen years is arrayed in a large flowing velvet robe, and looking, if that were possible, all the more witching for the temporary masquerade he has assumed. Nos. 374 and 488 are two very charming young girls, by C. E. Perugini. This artist has lost none of the fine fancy and rare handicraft skill evidenced in his contributions to our Glasgow stores last year. We predict the speedy sale of both these pictures. They are very beautiful, and of almost miniature finish. "The Harper of Glencoe," and "Graham of Claverhouse," by James Drummond, R.S.A., are both capital

specimens of the well-known painter. 'The Young Widow,' by Eugene de Block, has decided talent, only we deem the name wholly inappropriate. There is no sign of widowhood about her; she looks rather an indigent lace-maker labouring at her vocation in sad and pensive meditation. Fillu, dating from Paris, but a native of Antwerp, and a man without arms or hands, has contrived, by using his foot, to make considerable progress in painting, as is evidenced by a very pleasing representation of 'Cherubs with a wreath of flowers.' The photograph of the artist busily engaged at his easel creates much interest in the visitors to the Exhibition. Surely the enthusiasm which has overcome such serious obstacles is worthy of all honour. Allusion has been before made in the columns of the *Art-Journal* to this singular artist. The large picture of the 'Glasgow Volunteers,' by the late T. Robertson, R.S.A., after being long shown in one of the print-shops, is here again brought forward. It appears skilfully grouped, and as containing faithful portraits of some of the best known citizens, possesses great local attraction. But space forbids further lingering among the "figures." We must pass to the "scenes," and of these, like the others, we have only time for allusion to a mere section.

The highest-priced landscape in the Exhibition is George Saal's 'Moonlight in the Forest of Fontainebleau,' marked, as per catalogue, £300. With due allowance for its being hung rather too near the roof,—though we grant a considerable meed of praise to the general effect of the water, and the trees, under the full mellow moon,—we cannot confess to raptures in its behalf. But rapturous, or, at least, very heartily commendatory, we do incline to become when we turn to S. Bough's magnificent view of the 'Vale of the Teith,' for there is a breadth of conception and a loftiness of thought discernible here which, if it is not genius, is something very nearly akin to it. James Doherty is a delightful exponent of nature in her thousand aspects of morning, noon-tide, and night, as witness 'Frosty Evening Kadzow Forest' (No. 311). So is John Macwhirter, whose 'Harvest in Aran' (No. 27) is a very feast of fresh breezes and golden plenty. So also is H. Van Seben, who greets us from Brussels with such severely truthful delectable winter scenes, that we fancy we feel the snow-flakes "straglin" (as the Scotch say) down our faces, and the biting airs turning our noses blue.

There are some beautiful water-colour drawings, to which we can do no more than advert. We would distinguish Charles N. Woolnoth, Thomas Williams, Dr. T. Thomson, of this city, Alfred Newton, James G. Philp, Thomas Fairbairn, E. Hayes, and Keeley Halswelle. 'Sleep on now, and take your rest,' by John Taylor, is a fine embodiment of a very solemn incident in sacred history.

Much additional interest has been given to the exhibition, and its general character is thereby enhanced, by the loan of several fine pictures lent by collectors in Glasgow and its vicinity. Among these may be pointed out Paul Delaroche's touching and beautiful work, 'The Young Christian Martyr'; 'The Dance,' one of Etty's luxuriously coloured compositions; two fine landscapes by Horatio McCulloch, R.S.A.; and portraits of Mr. and Mrs. W. B. Johnston, by John Phillips, R.A., exhibited several years since in Edinburgh by the painter, and with which we are very glad to renew acquaintance.

The sculpture is truly meagre; only nine examples, large and small, are exhibited, and none particularly noteworthy. This is to be regretted, and is scarcely intelligible, for Scotland is not without meritorious sculptors whose works would do honour to any Art-gallery, and would be welcomed anywhere.

In conclusion, as the Glasgow Exhibition remains open till the 6th of May, we heartily recommend it to the notice of all those who may chance to visit that city before the expiration of the allotted term. Meanwhile, we trust that the best encouragement which Art can receive will be manifested in the speedy purchase of not a few of the pictures.

SELECTED PICTURES.

THE FISH-MARKET.

R. P. Bonington, Painter. C. Lewis, Engraver.

There is a passage in Allan Cunningham's notice of Bonington—who is included in his "Lives of the most Eminent British Painters," &c.—which bears very appropriately upon this picture. He says:—"Bonington's chief pleasure was in making drawings of sea-coast and river-side scenery; to blend land with water, and both with cloud and sky, was a favourite theme; the motion of the sea, the moving of ships, and, more than all, the laborious and picturesque toils of the fisherman. To these he added fish markets; nor did he throw an atmosphere of Billingsgate over such homely scenes. He considered them rather as places of repose and contemplation than of vulgar bustle and noisy chaffering; and though a fish is nowhere so beauteous as when swimming in its native stream, the pencil of Bonington gave them all the beauty which the market-stall will allow. On his canvas

'The solemn salmon sail,
The trout bedropp'd with crimson hail,
And eels weel kenn'd for nimble tail,
And geds for greed;'

and he portrayed with equal clearness the characters of the motley buyers and sellers who thronged the market. His favourite study seemed to be the drawing of the net, and the laying of the fish on the pure sands, on the line of shells and pebbles which marks the limits of the tide, or on the greensward bank. The old looked on them with an eye calculating their value; the young, with wonder at their shining scales and changing colours."

At the time to which these remarks have special reference, Bonington was living in Paris, whither he had been taken by his father when fifteen years of age for the purposes of study. There he entered himself as a pupil in the schools of the *Institut des Beaux Arts*, and also attended in the studio of Baron Gros. But he was accustomed, when circumstances permitted, to exchange the teachings of learned professors of Art for the practical lessons to be derived from the study of nature on the sea-side coasts of France and the little fishing villages. Calais was one of his favourite places of resort, where he made numerous sketches: some of David Cox's most charming little "bits" were derived from the same source.

Whether or not Cunningham had in his mind this picture of 'The Fish-Market,' when he wrote the passage we have quoted above, we are unable to tell; but it certainly is applicable to the subject. It is a scene on the French coast; time, early morning, for the sun is not far up in the heavens, and the grey mists of the young day have not yet cleared off. Some vessels in the offing have hoisted sail preparatory to starting; but they float lazily on the water, waiting for the breeze which will presently set them in motion. On the beach are numerous fishing-boats, recently come in with the results of their owners' labours during the night, some of which, large, flat, pearly-coloured fish, are lying "broad-end" on the sands; and in these two children appear to be taking special interest. All round the boats is a busy throng, of women chiefly, examining the baskets of produce, and bargaining for their purchase. To the right is a solitary figure—a "shrimper" returning with her gains from the shallow water. It is altogether a lively scene, true to nature.

ART IN IRELAND AND THE PROVINCES.

BELFAST.—An exhibition of pictures in oil and water-colours was held during the winter months, in the gallery of Messrs. Ward. It contained a number of good works by artists of repute, many of which found purchasers; and though several of the higher class of pictures remained unsold at the close of the exhibition, the promoters succeeded in making it successful, chiefly through the aid of an Art-Union Society which had been formed. It is intended to repeat the experiment next winter, when it is expected that the scheme will have a result even more satisfactory.

DUBLIN.—The municipal council has decided on the removal of Hogan's statue of O'Connell from the centre of the city hall to a space in front of the building, and facing Parliament Street.

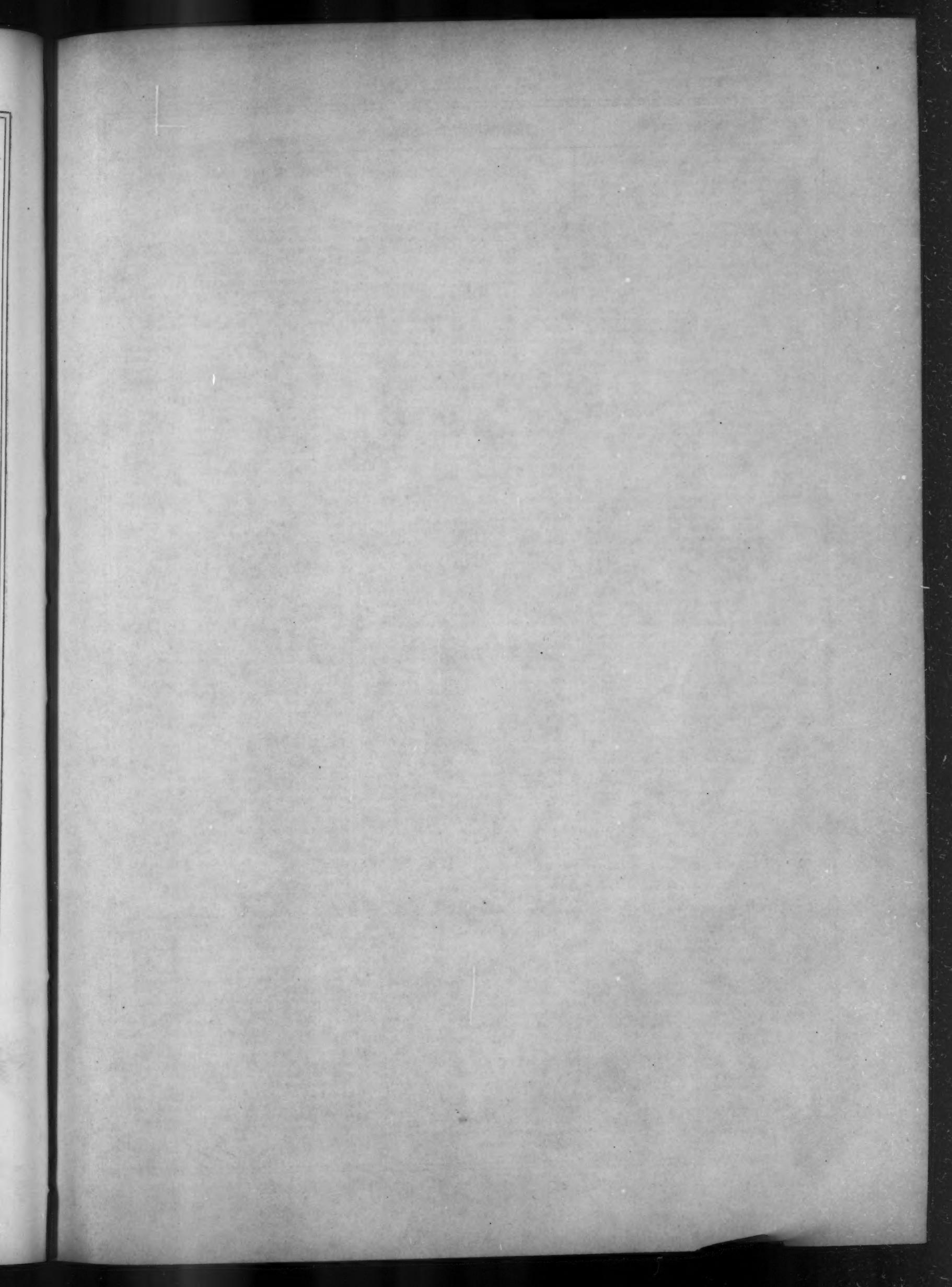
BATH.—The Graphic Society of this city held its first meeting of the season on the 22nd of January, with a very attractive collection of pictures and other works of Art. Conspicuous among the former were two portraits by F. Leighton—'Children of Charles I.,' attributed to Velasquez (a mistake, we presume, for Van Dyck); 'The Descent from the Cross,' Vandyck; 'Silenzia,' Annibal Carracci; 'After the Sortie,' G. Cattermole; 'Bon Cruachan, Argyle,' Bright; 'View near Bettws-y-Coed,' J. Syer; 'Lochnagar,' and 'Marlow, on the Thames,' G. F. Rosenberg; 'Convent de Graca,' J. Holland; 'Playing the First Card,' W. H. Knight; 'The Casket,' C. Baxter; with drawings, either framed or in portfolios, by Hardwick, Mrs. Rosenberg, Miss Rosenberg, Mrs. F. Harris, S. Cook, A. Keene, Mrs. Duffield, Pyne, J. Hardy, J. D. Harding, &c. &c.

BIRMINGHAM.—The Birmingham Society of Artists closed its annual exhibition in January last, after a very prosperous season. Notwithstanding the depression of commercial affairs, and other unfavourable circumstances, the sales, including also those made at the water-colour exhibition in the spring of 1866, exceeded those of the preceding year by nearly £1,500. The number of visitors shows also a considerable increase. Among the list of pictures sold we notice in the list—Mr. George Cole's 'Cutting and Carrying Wheat at Hasting Combe, Sussex,' £350; Mr. J. Syer's 'Llyn Cwm Fynen,' £120; 'Light thrown on a Dark Passage,' by J. Sant, A.R.A., 120 gs.; and Mr. C. T. Burt's 'Bee-ston Castle.' The two last were purchased by prize-holders in the Birmingham and Midland Counties Art-Union. In consequence of the success which attended the exhibition of water-colour pictures last year, it is intended to repeat the experiment in the spring of this year.—At a meeting held in the Town-hall, under the Mayor's auspices, it has been resolved, "That it is desirable to form an association, having for its object the acquisition of works of Art for presentation to the Corporation Art Gallery, and that a committee be appointed to consider the best means of accomplishing that object." Accordingly a committee was appointed at the meeting.

CIRENCESTER.—The distribution of prizes to the pupils of the School of Art was made by Earl Bathurst, in the month of January. The annual report speaks in most satisfactory terms of the progress made by the students during the last sessional year. At the last national competition they carried off, among other prizes, a national scholarship and three medals. The school is under the direction of Mr. Miller.

KIDDERMINSTER.—The annual meeting of the School of Art was held in January last, under the presidency of Lord Lyttelton. The report speaks favourably of the attendance and progress of the older and more advanced students, while the junior and artisan students have materially decreased in number; on the success of these classes, it was alleged, the existence of the school depended. We gather from some statements in the report, that this decrease was mainly the result of the new regulations issued by the Department of Art.

INGATSTON.—We find the following statement in the *Building News*:—The recent resto-

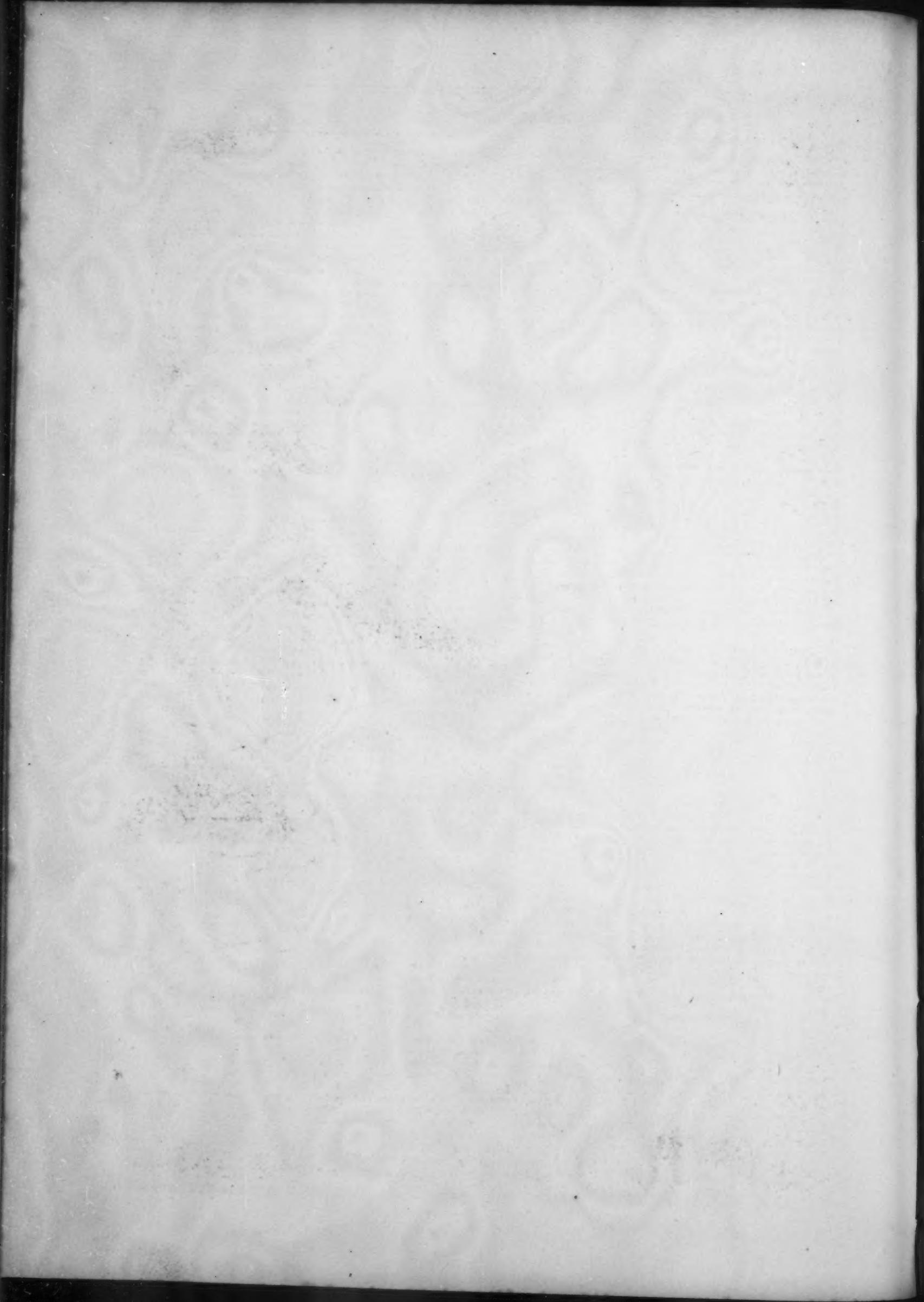


ENGRAVED BY CHAS. LEWIS

THE FISH MARKET.

PAINTED BY R. P. BOWINGTON





rations at Ingatesone Church, Essex, have brought to light a fresco painting of a rather unusual character of design. It consists of a circle divided into seven compartments by radii which start from a smaller central circle. These compartments contain paintings which are no doubt illustrative of the seven deadly sins. Beginning at the top and going round by the left, we have a lady with a mirror, for Pride; a man taking an oath, placing his hand upon a book laid on a desk before a judge in furred gown, for Falsehood; some wine barrels and a man vomiting is expressive enough for Drunkenness; a man sitting with a counting board on his knees counting money, for Avarice; a subject which is too much injured to be made out, which must have represented Envy, since that is the only deadly sin otherwise unaccounted for in the series; another subject also much defaced and injured, but with sufficient indications that it is intended for Lust; and two men fighting with swords stand for Hatred. In the inner circle, to which all these subjects tend, are confused traces of a subject which was probably Purgatory or Hell. The church itself is a very interesting one to architects for the finest of the brick towers of the latter part of the fifteenth century, and for the still later brick south chancel aisle. It has also some rather fine monuments of the Petre family.

LEAMINGTON.—The Philosophical Society of this town held a *Conversazione* in the early part of last month. The gathering of pictures, by old and modern painters, judging from the list which has reached us, seems to have been one of more than ordinary excellence.

LEEDS.—Efforts are being made, and with every prospect of success, to carry out next year in this town a "National Exhibition of Works of Art," similar in extent, if not surpassing, that which took place at Manchester in 1857. Earl Fitzwilliam is president of the general council; Mr. W. Beckett Denison, chairman of the executive committee; and Mr. J. B. Waring, general manager, or chief commissioner. The guarantee fund amounts to £110,000. Castle Howard and Chatsworth, it is stated, will be placed at the disposal of the committee.—After the lapse of five or six years, an attempt has been made to revive here an annual exhibition of pictures. Mr. Hassé opened his gallery in the early part of the year with a collection of about 300 oil-pictures and water-colour drawings, including examples of our most distinguished painters. Glancing down the catalogue we find the following:—Mrs. E. M. Ward's 'The Royal Princes in the Tower,' 'Perfectly Satisfactory,' 'Home Pleasures,' and 'Taking an Opportunity,' by T. Faed, R.A.; 'Little Red Riding-hood,' and 'The Pet Rabbit,' by W. C. T. Dobson, A.R.A.; 'On the Medway,' E. Duncan; 'Sheep,' E. Verboeckhoven; 'Lymouth,' W. Müller; 'River Scene,' P. Nasmyth; 'Slave Dealers,' F. Goodall, R.A.; 'The Anxious Mother,' Duverger; 'The Village Wedding,' G. B. O'Neill; 'The Shawl Bazaar,' J. F. Lewis, R.A.; 'Contemplation,' H. Le Jeune, A.R.A.; 'Young Nurse,' E. Frère; 'The Opera Box,' W. P. Frith, R.A.; 'The Babes in the Wood,' D. MacLise, R.A.; with other paintings in oil by D. Cox, A. Burr, G. Smith, F. Walton, J. Stark, C. Baxter, G. Lance, Old Crome, Barnes, Cotman, Chavet. Among the water-colours are specimens of T. M. Richardson, Copley Fielding, Oakley, W. Hunt, T. Morten, E. Duncan, J. Nash, W. Müller, G. Barrett, Leitch, T. S. Cooper, A.R.A., Mole, G. A. Fripp, Dewint, H. B. Willis, D. Cox, F. Tayler, Smallfield, Miss Coleman, Birket Foster, Rossiter, Bouvier, J. D. Watson, Walter May, J. F. Lewis, R.A., Louis Hage, D. Roberts, R.A., Turner, R.A., G. Cattermole, Branwhite, S. Prout, J. Gilbert, J. S. Prout, W. S. Coleman, Topham, and many others. This exhibition, whether a mere dealer's speculation or not, appears to be a gathering of works which deserves encouragement.

MANCHESTER.—Mr. Noble's statue of the late Prince Consort, placed in the centre of the "Manchester Albert Memorial," was inaugurated on the 23rd of January. The figure, which stands nine feet in height, is of Sicilian marble, and represents the Prince in the costume of the Order of the Garter: it was the gift of the late

Mr. T. Goadsby, whose widow, at the ceremony of inauguration, read a few lines formally presenting the statue to the Mayor and Corporation, on behalf of her late husband. The Memorial, of which an account was given in our Journal for December last, bears the following inscription round the base:—"In grateful acknowledgment of public and private virtues, Albert, Prince of Saxe Coburg and Gotha, Consort of her Majesty Queen Victoria, erected by the inhabitants of Manchester, A.D. 1866. The statue was presented to his fellow-citizens by Thomas Goadsby, Mayor of Manchester, 1861-2." The total cost of the Memorial, exclusive of the statue, has been £6,249 15s. 4d.

ROMSEY.—Mr. Clayton is charged with the execution of the stained-glass window to be placed at the west end of Romsey Church as a memorial of the late Viscount Palmerston. If the subscriptions enable the committee to proceed further, another stained-glass window will adorn the east end of the edifice. Mr. Noble, the sculptor, is engaged, it is reported, to execute a statue of the deceased nobleman for the market-place of the town, the cost of which will be defrayed by the Rt. Hon. W. Cowper.

THE PALACE OF JUSTICE.

Two new national edifices are about to be erected in London. Both are of the very greatest importance, and each one differs with the widest possible difference from the other in purpose and use, and consequently in requirement. The one is to be the National Palace of Art, the other the National Palace of Justice.

In one respect, however, these two palaces are alike. Architects have been invited to enter into a competition for the combined honour and advantage of designing and erecting them. At the present time, also, the plans and designs of the competing architects are publicly exhibited; the one collection in a truly noble gallery in the Palace of the Legislature, and the other in a very well arranged, very unpretending temporary edifice, erected expressly for the purpose, in one of the squares of Lincoln's Inn. It is to this Lincoln's Inn Exhibition of the Designs for the Palace of Justice that we now have to direct the attention of our readers. With the Westminster Exhibition of the Designs for the New National Gallery we have no further concern at the present moment than to advert to its existence, and to remark upon one extraordinary circumstance which constitutes a broad and decided distinction between these two contemporaneous architectural competitions. While more mature reflection confirms the opinion we have already expressed, that *all* the designs proposed for the New National Gallery ought, without hesitation, to be rejected, it is our gratifying duty to declare that *at least one-half* of the designs proposed for the new Law Courts are eminently worthy to be accepted. It will be an easy matter in the one case to arrive at a decision, since the only real competition is in comparative unfitness and unworthiness: in the other case, on the contrary, even if no very great difficulty should attend the final selection of the one design that will be adopted, it will be difficult indeed to determine that several others of the designs should not be adopted also.

We congratulate the architects of England on the high honour which this Law Courts' (or, as we prefer to entitle it, this Palace of Justice) competition reflects upon their noble profession; and, at the same time, with no less satisfaction we may offer congratulations to the public at large on

this splendid display of English architectural skill and ability. In truth, these designs and plans have not made their appearance among us a single day too soon. When the new Palace of Westminster was to be built, Sir Charles Barry showed himself able to produce a design far in advance of the general architectural knowledge of that time. Since the foundation-stone of Barry's magnificent work was laid, truly wonderful progress has been made in the knowledge of architecture, and yet London has not been able to show very much, in its public buildings, in the way of practical results. Not five years ago, men in authority did not hesitate openly to advocate the architecture (as, with unconscious irony, they called it) of the Great Exhibition Building of 1862; and, still more recently, the personal prepossessions of a popular statesman were allowed to overrule the judgment of the most experienced of living architects, and, consequently, London was compelled to accept the Foreign Office, now nearly completed, instead of one far nobler and more appropriate. But, at last, the architectural tide has turned, and the flood has set in, strong and steady in its strength.

It must be kept in remembrance that it was determined, about this time last year, to invite a limited number of selected architects to enter into a competition for producing plans and designs for a great and magnificent new building, to be erected nearly in the centre of the metropolis, which should concentrate within its walls all the courts of justice and the offices with them connected. A certain fixed site was specified—at the point of junction of the cities of London and Westminster, close to the Temple and Lincoln's Inn. On the 17th of April of last year, official instructions for the competing architects were finally settled and issued by the "Courts of Justice Commission;" and the architects, who had been chosen for the competition, being eleven in number (with the exception of the successful competitor, who would receive the commission for erecting the building), were to receive £800 each in consideration of the thought, labour, and time that would be bestowed by them upon the preparation of their plans and designs. The eleven architects are the gentlemen whose names follow in alphabetical order: Mr. H. R. Abraham, Mr. Edward M. Barry, A.R.A., Mr. Raffael Brandon, Mr. W. Burges, Mr. T. N. Deane, Mr. H. B. Garling, Mr. H. F. Lockwood, Mr. G. Gilbert Scott, R.A., Mr. J. P. Seddon, Mr. G. E. Street, A.R.A., and Mr. Alfred Waterhouse. Of these gentlemen Mr. Abraham and Mr. Waterhouse had been professionally employed by the commissioners in connection with this competition—Mr. Abraham as surveyor, and Mr. Waterhouse as consulting architect, before the terms of the competition were finally determined.

Before entering upon the direct consideration of the designs, which have more decided claims than the plans upon the attention of the *Art-Journal*, there are two or three preliminary observations we desire to place on record.

In a work of such vast magnitude as this, of which the object (in the language of the official "Instructions") is "in the greatest degree to facilitate the despatch and the accurate transaction of the law business of the country," it appears to us that in proposing any competition for the plans of the new building, the commissioners committed a grave fundamental error. The "Instructions" submitted to the eleven

competitors necessarily would convey (as they did convey) very definite outlines of *one general plan*, which they all would regard as the basis of their own system of treatment and development. How great, then, must have been the advantages that would have resulted from a concentration of the experience and the ability of the whole of the selected architects upon the working out of the details—all the more important details, that is—of the plan problem, as compared with eleven distinct and simultaneous performances of the same operations! However excellent the plans of any one competitor, it is not to be supposed that in any one set of plans *all possible* excellence would be exemplified. Why should not the whole body of the selected competitors, therefore, have been resolved into an architectural commission, with the view of thus obtaining the very best plans that could be produced, not by any one of them individually, but by them all in a collective capacity? Then, when all had been done for the plans that could be done, each competitor might have retired from conjoint action with his colleagues, and entered singly upon the splendid labour of building up a design worthy of the plan which he had assisted to make perfect. As the matter now stands, in justice to the architects themselves, as they must be affected by the practical reputation of their edifice, the competition ought to be dealt with in two distinct capacities—with reference to plans and to designs; and the “judges of designs” (as they are officially styled) ought to become “judges of plans,” and as “judges of plans” they ought—if it should appear desirable or advantageous—to determine upon one set of plans, or they ought to recommend a combination of two or more sets of plans, before they proceed to the discharge of their duties as “judges of designs.” Of course, it will be most satisfactory, for every imaginable reason, to find that the same competitor has produced both the best plans and the best designs; but, on the other hand, it is the bounden duty of the “judges” neither to reject the best designs because the plans that accompany them may appear to be capable of some improvement, nor to accept inferior designs should they appear to be associated with the best plans. The country expects from the judges such a decision as will combine the highest excellence of both plans and designs.

The judges, we here may state, are Mr. Cowper (Chairman), Mr. Gladstone, and Sir Roundell Palmer, who, at the time of their undertaking this duty, were severally First Commissioner of Works, Chancellor of the Exchequer, and Attorney-General; also, the Lord Chief Justice of England, Sir A. Cockburn, and Mr. Stirling, M.P. We presume that these gentlemen have powers to “add to their numbers;” and we confess that we shall be truly glad to learn that they have so far availed themselves of such powers, as to associate with themselves the Presidents of the Royal Institute of British Architects and of the Architectural Association, and perhaps some other gentlemen, whom it is not necessary for us now to name.

We have observed that an opinion has been expressed to the effect, that an architect, who is a Royal Academician, ought not to take a part in any competition, but ought to leave competitions to younger architects, who are still aspirants for Academic honours. This may sound very generous, as well as very dignified; but, if architects who write “R.A.” after their names were, for that reason, to be excluded

from competitions, it might also be alleged that the true reason for their exclusion was the fact of their being the ablest men in their profession; and *this* would imply several considerations, by no means calculated to be regarded as satisfactory, either by architects in general, or by the projectors of architectural competitions. The only motive, indeed, which can be adduced in favour of such competitions is, the probability of their attracting within their range very much, if not all, the professional talent of the highest order. And, certainly, it is a far more gratifying compliment, as it is a much greater professional advantage, to a young and rising architect, to be invited to compete on equal terms with men whose matured experience and tried abilities have already won for them the most distinguished recognition.

It was one condition, which their official “Instructions” placed in very plain and positive terms before the competing architects, that the new Palace of Justice would be required to contain a certain specified amount of accommodation, to be provided within an edifice to be built upon a site having a certain maximum limit as to space. In this particular instance, the required accommodation was very great in proportion to the given space. Hence, compensation for a comparative smallness of site would have to be sought by means of unusual loftiness in the building itself; what could not be conceded on the surface of the ground, would have to be obtained from the free expanse of the atmosphere. Here, accordingly, was a powerful motive for adopting a style of architecture, of which loftiness, and especially *varied loftiness*, coupled with an elastic freedom of adaptation, are characteristic elements. This style is the GOTHIC. When the new Foreign Office was first proposed to be erected, the “battle of the styles” was raging fiercely; and the advocates of the Gothic then had to contend not only against superior numbers, but also against advocates of the classic, who maintained their style to be superior, as well in practical utility as in artistic excellence.

The time, however, now has come in which the complete and final triumph of the Gothic has been achieved, in consequence of its possessing in the most eminent degree the very qualities that its old opponents refused to recognise in it. It is no battle of styles now. With one consent, the supremacy of the Gothic—the true English style of architecture, and therefore the true style of architecture for English edifices, is accepted as a fact beyond any question; and the designs for the Palace of Justice are, evidently as a matter of course, Gothic, with just so much of partial exception as (if such proof were needed) would prove the rule to be absolute in favour of the Gothic. And, in the particular case before us, the Gothic style of architecture has thus been adopted by the common consent of the competing architects for various reasons, all of them of the gravest moment. Not elastic only, and aspiring, delighting to rise story above story, and looking up from its pinnacles and roof-ridges far higher to the majestic elevation of its towers, the Gothic has secured the allegiance of the competing architects, in consequence also of its pre-eminent practical utility. Light, abundant and ubiquitous, silence in the midst of ever-moving assemblages, freedom and facility of access, the most compact concentration, the most complete agroupment of manifold subdivisions,—these and many other requirements the competing architects had to include in their consider-

ation of the question of style, together with both nationality and nobleness of architectural character. And, on every point, the answer was the same—the style is the Gothic.

Among the competitors, besides the consistent and strenuous champion of the Gothic cause, whose name has so long been identified with the Gothic revival in England, Mr. G. G. Scott, there are several other gentlemen who have long been honourably known in the front rank of the supporters of the same style. And with them there is associated another competitor who, without having been so long known among us as a front-rank Gothic man, has had the rare good fortune to be called upon to determine by an experiment, on a grand scale, the true character of the revived Gothic, as a style of secular architecture, to be applied to the requirements of the present day. Mr. Alfred Waterhouse was the successful competitor for designing and erecting the new Law Courts at Manchester; and in the complete success of his building, which is a noble and a thoroughly characteristic example of Gothic architecture, he has demonstrated the absolute supremacy of the style. In this building Mr. Waterhouse had such an opportunity as had not before been brought within the reach of any living Gothic architect, and it was well for the style that this opportunity was offered to an architect who could deal with it in so masterly a manner; as, on the other hand, the Manchester commission was for Mr. Waterhouse one of those felicitous occurrences, that are indeed “few and far between.”

It was with peculiar satisfaction we found in this competition of designs, not evidences of eminent architectural ability only, but also equally excellent examples of architectural art. The designs are architecturally good; the artistic compositions are good; and the execution of the various drawings, whether perspectives, elevations, or sections, is good—very good, also. And the high character of these architectural drawings, as works of Art in themselves, has an especial claim for notice, both because it is exceedingly high, and more particularly because it is excellence of the very best kind. Many of these designs may truly be said to be inferior to none that ever were executed. Without any specious attractiveness, but rich in genuine significance, they are impressively eloquent of deep thought, and vigilant carefulness, and masterly skill. Leaving Courts of Law and their accessories, their objects and their associations, all equally out of the question, and estimating these drawings simply as original compositions, designed to exemplify the application of the Gothic style to a modern palace of the first magnitude, we here have such a collection of works as may be regarded with proud satisfaction. Indeed, truly glad should we be, could we select from this whole collection a group, say of twenty representative drawings, which, in the course of the summer, might be sent to the International Exposition at Paris, to show there after what manner the architects of England execute professional drawings, and to exemplify what in our country is now understood by an edifice worthy to be entitled our Palace of Justice. One group may be specified, without the slightest disrespect to any others, as absolute models of elevation and section drawings; these are the outlines by Mr. W. Burges, which, as we heard another architect remark, ought—as drawings—ultimately to be consigned to the safe keeping of the Royal Institute of

British Architects, by them to be hung up and shown to young architects, and to promising students, as examples of the perfection of architectural drawing. In his own peculiar and also peculiarly effective style of treatment, Mr. Street has produced the most masterly drawings that have proceeded from his facile and yet powerful pen. Mr. Scott, after his custom, has several truly magnificent drawings; Mr. Waterhouse, again, has surpassed his former most successful efforts; Mr. Lockwood has more than one drawing of signal merit; Mr. Brandon's drawings are by far the best that he has yet exhibited; and Mr. Edward Barry has fully maintained his high reputation as a draftsman. We are now speaking expressly of the drawings, as drawings, and of their signal excellence as works of Art.

It was natural that a popular estimate of the Gothic style, formed from a very superficial observation, should assume it to be essentially ecclesiastical in character, and in use consequently then only appropriate when applied to ecclesiastical purposes. More careful inquiry, accompanied with more widely extended observation, at once established the universal applicability of the Gothic, and also its uniformly consistent and appropriate application to every variety of use and purpose. This recognition of the Gothic in its true character as a universal style, implies a readiness to accept whatever is of eminent value from every expression of the style, and to apply to present use all the teachings of the past. Thus the Gothic, as we now employ it in England, may rightly and advantageously avail itself of valuable suggestions from the early Gothic masterpieces in other countries, as well as from such as are in our own; and our architects, with all consistency, may study the early Gothic in a cathedral, while they are meditating upon the application of the revived Gothic to a secular public building. Still, it is a matter of paramount importance that our revived English Gothic, as a style, should be our own; and that, in its varied applications and expressions, it should adapt itself with marked emphasis to the conditions, the qualifications, the uses and requirements, of every class of edifice. Accordingly, in the designs for the new Palace of Justice, we desire to see an edifice which, while pure Gothic in style, is neither ecclesiastical nor foreign in its leading characteristics. A certain degree of general similitude may be expected to exist between our own Gothic palaces and those of the Continent, and its existence may be regarded with satisfaction; but certainly it is due to the style itself, as evidence of its versatile powers and its elastic capabilities, that our secular Gothic buildings and our ecclesiastical Gothic buildings should be decidedly distinct expressions of one and the same style. And, under the term ecclesiastical buildings, as it may be applied to early remains, we include monastic secular structures as well as churches; and hence we claim for our own new secular edifices architectural characteristics which have no more fellowship with the early monastic than with the early ecclesiastical types of Gothic architecture. Mr. Brandon's designs incline so palpably towards what is distinctively ecclesiastical, and Mr. Street would give so much that partakes of both monastic and ecclesiastical association to his edifice, that we cannot desire to see the new edifice erected from the designs exhibited by either of those gentlemen.

Mr. Edward Barry has in his design one very important feature which demands un-

qualified admiration. This is his truly grand and thoroughly Gothic central dome. In his design Mr. Barry has most ably vindicated the right of the Gothic to assert a title to the dome, at least equally valid with the claims of its classic rival. We observed with much pleasure that in more than one other design the dome appears as a strictly legitimate feature of a Gothic composition. Mr. Scott has a beautiful dome rising above his central hall, but it is not intended, admirably as it is treated, to occupy a conspicuous position. Leaving for future consideration all more detailed criticism of any of these designs, we now must be content to conclude our present notice of this all-important competition with advertizing in general terms to a group of three out of the eleven designs, in which the highest qualities of appropriate architectural excellence unquestionably culminate. One only of the eleven designs can be realised in the Palace of Justice; we believe it will be one of our group of three; and most certainly, whether the commission for building this national edifice be entrusted to Mr. Scott, Mr. Waterhouse, or Mr. Lockwood, we shall hope to see the designs of the two other gentlemen realised—with whatever modifications may be necessary—for other purposes in different parts of London. We want more than one new public building of first-rate excellence in London; and if we should not be content to have even three such new buildings erected, in this competition more than three designs may be found that London might well be proud to possess, not merely drawn with excellent ability upon paper, but carried into execution in granite, and stone, and marble, in oak, and in iron. One more remark we must add, bearing directly upon these designs in their competitive capacity. This competition must be productive of very great benefits to at least the greater number of the unsuccessful competitors, as well as in a still greater degree to their more fortunate brother artist. It will be no common distinction to have taken a part—and particularly should it have been a prominent part—in this grand trial of strength. Whoever the successful competitor may be, want of success can scarcely be regarded as failure by several of the competitors; by them, on the contrary, the part they have taken in this competition may justly be esteemed as in itself a triumph—that triumph which they have won by the display of great ability, tested by most severe conditions, and demonstrating its powers with masterly impressiveness. Certainly, the excellence of so many of the designs, and their testimony to the supreme worthiness of the great style for which he has laboured so long and done so much, must be regarded with pre-eminent gratification by Mr. Scott. He must indeed rejoice to see his own noble design in such goodly company. And, in their turn, the other competitors will admit Mr. Scott's design to be worthy of himself; and if, on this occasion, he should be permitted to realise his own design after his own fashion, those gentlemen who will have yielded to him, must feel that the distinction of which they have proved themselves to be most worthy, will have been most worthily bestowed.

Of the great and widely-spreading influence which this competition must exercise, not only on architecture, but on all constructive art also, we shall have occasion to speak hereafter. It is enough now to allude to this influence, which will soon show both its power and its range.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Messrs. G. F. Watts and E. Armitage have been elected Associate Members of the Royal Academy,* thus completing the *minimum* number of twenty, for there were two vacancies, which these gentlemen fill. To the honours they obtain they have unquestionable right; it was little less than criminal to have so long withheld them. But there are at least a dozen artists whose claims are equally reasonable and just, yet the Academy will not concede them; one of the candidates—Holman Hunt—was, it is understood, *very nearly* elected; but if he had been, either Mr. Armitage or Mr. Watts would have been rejected. Who will question the absolute right of Mr. Holman Hunt to full membership? there are few actual members whose "right" is so undoubted. Yet the Academy has power to add as many as it pleases, and it persists in adding none, notwithstanding a pledge was given which implied, if it did not actually promise, preferment to such artists as are entitled to it. Such conduct is not only infamous (the word is not too strong), but disastrous; it is a mischief to the institution, an insult and an injury to the profession, and a gross betrayal of trust as regards Parliament, which has treated the Academy with munificent liberality, and with a degree of confidence of which it shows itself unworthy.

THE PARIS EXHIBITION.—The Imperial Commission of the Universal Exhibition has published a notice reminding exhibitors at the Palace and Park of the Champ de Mars, that the *last day* for receiving articles is the 10th of March, and that all objects must be in their places, and the fittings terminated, by the 28th of the same month. The Exhibition will, as our readers are aware, certainly open on the 1st of April. On that day, therefore, we shall issue the *first part* of our ILLUSTRATED CATALOGUE; it will contain twenty-eight pages (the number to be contained in all parts thereafter to be twenty-four pages), one of which will be the page dedicatory to the Emperor. The part will comprise engravings from the works of twenty-six of the leading manufacturers of Europe; among them may be named—Froment Meurice, Hunt and Roskell, Sy and Wagner (Berlin), Elkington, Harry Emanuel, Weise, Benson, Rudolphi, Odiot, Christofle (jewellers and goldsmiths of Paris or London); Copeland, Minton, the Royal Manufactories of Dresden and Berlin (porcelain); Durenne (cast-iron); Brecheaux (fans); Servant (bronzes); the Imperial Manufactory of the Gobelins (tapestry); Jackson and Graham, Gillows, Trollope (furniture); Dobson (glass). The number of engravings exceeds one hundred. We do not fill our columns with details concerning the progress of the building, nor of the arrangements for the conduct of the Exhibition. These will be found in sufficient force in the daily newspapers. Our subscribers will, however, we are sure, give us credit for eager watchfulness in gathering, with a view to communicate, all the information they require or desire.

SOUTH KENSINGTON MUSEUM.—A copy of a fresco by Benozzo Gozzoli has just been received at South Kensington from Florence. It is very minutely painted in oil on canvas, and the subject appears to be a state hunting-party. The principal figure is a young man mounted on a

* Mr. Watts declined the honour when it was proffered to him, on what ground we cannot say, unless that it was too long postponed. He has since reconsidered the matter, and consented to accept it.

white horse: he is sumptuously dressed, wearing a tunic very richly embroidered, and a turban-like head-dress, from which rise the points of an oriental crown. The youth is attended by a cavalcade, wherein are represented all the celebrities, military, ecclesiastical, and civil, of the city; and all are draped in those official robes that give so much dignity to the Florentine portraits of that time. In order the better to show the length and importance of the mounted train, the artist has represented the company as descending a rocky eminence, which is crowned by a low square building, the machicolated top of which reminds us of the Palazzo Vecchio. The original fresco is in a certain Riccardi chapel, which has now been turned into a bank. The copy, although fresh, bright, and very carefully finished, has been made under many difficulties.—To the national collection have been added three pictures in oil, one by Reynolds, a second by Monamy, and a third by Cleavely. The second and last are comparatively unknown names in our Art history; but the two pictures to which the names attach prove that they deserve generous recognition, and we cannot too highly commend the spirit which rescues from oblivion men who certainly should have a place in the Art-history of their country. The picture by Cleavely presents a view of a portion of Deptford from the river, with various ships of war, one of which appears to have been just launched. The vessels are admirably drawn and painted, as are all the objects of the composition. Cleavely served in the last century in the navy before the mast, but, by good conduct, rose to the rank of lieutenant. The subject by Monamy, who was a marine-painter, and died about the year 1740, is formed of a portion of a landing-wharf, with buildings, merchandise, and large ships either delivering or receiving their cargoes. That by Sir Joshua Reynolds is a group of two gentlemen looking at some prints. They wear fancy dresses, which appear to have been sketched in without much study. This picture was presented by Mrs. Martha Beaumont. To the water-colour department several additions have been made; notably a wood scene by an artist named Templeton, who was much employed by Wedgwood—the reason therefore, probably, he did not acquire that reputation to which his work seems to have entitled him. As one great and worthy object kept in view in the formation of this collection is to set forth the history of our school of Art, so all painters of merit will be represented. Until, however, their respective talents can be fittingly exemplified, such of their works as are procurable will be in the meantime hung, but to give place to better, as occasion may offer. Mr. Yeames has engaged to execute a design for mosaic in the wall-arcade, to represent the Bolognese painter, Primaticcio, and another of Hans Holbein. Mr. W. Philips undertakes a portrait of Sir Joshua Reynolds.

THE NATIONAL PORTRAIT GALLERY.—The last acquisitions to this collection were made last September, being portraits of George III. and Queen Charlotte, by Ramsay; that of Lord Lovat, by Hogarth; and a bust of Cobden, by Wooller, which have been already described in these columns. Since these portraits were hung, no meeting of the trustees has taken place, hence no selection has been made from any works that may have been offered. From the establishment of this institution, its growth, by purchase and presentation, has been very rapid, and it would no doubt

increase at a much greater ratio if there were a suitable gallery appointed for the reception of the collection; but its destination is not known. South Kensington was once spoken of as its permanent abiding-place; but now that the question of the National Gallery is settled, it is again considered probable that space will be found for the portraits under the same roof with the works of the great masters.

PAINTERS IN WATER COLOURS.—Messrs. T. Danby, F. Powell, and B. Bradley, have been elected Associate Members of the Society of Water-Colour Painters; and Mr. E. Hargitt, Associate of the Institute of Painters in Water-Colours.

ST. PAUL'S CATHEDRAL.—We hear that a large painted window for the choir of St. Paul's has been for some time in preparation at the royal establishment for glass-painting in Munich. A cotemporary says:—"The subjects depicted are from the life of St. Paul. The cartoons were designed by Schnorr, and Professor Sträuber is the artist, who was asked by Schnorr himself to carry his designs into effect. Inspector Von Ainmiller was requested in like manner to take in hand the architectural accessories. The window is intended for the principal place in the middle of the choir. The window is divided into two parts. The upper and principal part represents the 'Vision' seen by the Apostle, and in the lower portion Ananias is seen coming to St. Paul when blind. To the right and left, the donor (Thomas Brown, Esq.) and his wife are represented in a kneeling posture, and beneath are their coats of arms and other decorations. The composition and the architectural portion—chiefly from motives by the English architect, Penrose, who superintends the works of restoration—are thoroughly excellent. Besides the six other windows which are ordered for the choir of St. Paul's, the royal establishment is also executing a large window for the Town House of the city of Edinburgh, and two smaller chapel windows in the Greco-Russ style for Count Golowin, the former Minister of Instruction at St. Petersburg."

CRYSTAL PALACE PICTURE GALLERY.—We would direct our artist-readers to the advertisement-sheet of the present Number, in which the Directors of the Crystal Palace announce their intention of receiving pictures for their gallery during the ensuing season. It need scarcely be added that the gallery has always proved one of the most popular resorts of the visitors to Sydenham, and, doubtless, will be still more so since the lamentable destruction of the Tropical Department, &c. The sale of pictures has increased annually of late years. Works intended for exhibition must be sent to the Hanover Square Rooms on the 18th and 19th of the current month.

THE QUEEN has signified her intention of conferring the honour of knighthood on Mr. George Harvey, President of the Royal Scottish Academy, and on Mr. Joseph Noel Paton, member of the same institution, and her Majesty's Limner for Scotland. Both are in every way well worthy of the distinction, as gentlemen and as painters.

THE ARTISTS' AND AMATEURS' SOCIETY held its first *Conversazione* of this season on the 7th ult., when an interesting display of works was presented. Prominent among the contributions of the occasion were Gustave Doré's original illustrations to Tennyson's "Elaine," which, with a good number of portfolios of water-colour sketches, together with several works in oil (evidently wrought in anticipation of the coming spring exhibitions), afforded

ample material for the enjoyment of the evening. Two water-colour pictures by Mr. J. J. Jenkins, of the exterior of an old Elizabethan building, attracted general attention by the truth, facility, and power with which they are rendered. The next meeting is fixed for the 7th inst.

THE NATIONAL GALLERY.—A picture by Altobello Melone has lately been added to the National Collection, the subject of which is 'Christ and the Two Disciples going to Emmaus.' This painter, who is little known, was of the Milanese school, and produced his best works about the beginning of the sixteenth century. The picture was purchased by Sir Charles Eastlake in 1864, of the Comte Carlo Castelbarco, at Milan, for £320, and was left in Italy to be repaired. It was formerly the altar-piece of the church of S. Bartolomeo dei Carmelitano, at Cremona. It will be understood that this work has not been purchased as a gem of Art, but as contributive to the history of painting, which, it is to be hoped, will be amply illustrated by our collection. The three figures are all on one plane, and, as far as they can be seen—for the picture is placed high—resemble in their want of grace and dignity some of the loosest of Rembrandt's impersonations. The landscape background is carefully worked out like those of the time, but the draperies of the figures are more freely painted. The picture is mentioned by Baldinucci, and Vasari says that Melone painted in the Cathedral of Cremona frescoes worthy of high commendation.

A MUNIFICENT CITIZEN OF LIVERPOOL, Mr. JOSEPH MAYER, has, it is understood, presented to that great and prosperous seaport a most wonderful and very valuable collection of rare and curious remains of antiquity, the worth of which cannot be estimated by money; for it has been gathered together by sound judgment, matured taste, and extensive knowledge, as well as by ready and liberal expenditure. In mere money's worth, a hundred thousand pounds would be far within the amount it would bring by public auction. We hope some correspondent will supply us with an adequate description of the museum, which is now the property of Liverpool. Such benefactors are rare; Mr. Mayer did not postpone his glorious gift until he could himself no longer enjoy it. May he long live to be happy in the knowledge of the pleasure and instruction he will thus convey to thousands!

UNSOULD METAL CASTING.—On the completion, some years ago, of certain bronze bas-reliefs for a public work, one, or perhaps two, of them were found to be so thin, and otherwise so faulty, that they were not, if we remember, accepted in the state in which they were offered. These defects were at the time very warmly urged as a fitting case for declining the fulfilment of the contract—that is, the payment of the money agreed for the casts. Attention is again called to an example of unsound casting in a public work, for the like of which, perhaps, at no time even in the most magnificent epochs of the art has more money been paid. The lions in Trafalgar Square have been so unskillfully put together that the seams are not only shown by what may be called the soldering, but the course of the junctions is indicated also by lines of punctures which have been air-bubbles. These flaws are in themselves minute; but when they run in courses, they form a large and important defect. If they were limited to the joinings, it would be understood that the finishing was very imperfect; but there are in the bodies large patches

presenting the appearance of worm-eaten wood, showing that what is called "rotten" casting prevails extensively in the larger masses; that such a default should exist in a public work so liberally paid for is much to be deplored. The mischief which must result from this rotten casting will not be conspicuous in our time, but eventually where the bubbles have been numerous the surface will be honeycombed. It is hoped that there is some mistake in the statement that Baron Marochetti is to be paid £11,000 for the casting of these bronzes. We know exactly the cost of bronze, and the ordinary charges for casting, and cannot therefore help thinking that in a statement so much in excess there must be some misunderstanding.

THE FRESCOES IN THE HOUSES OF PARLIAMENT.—Another committee, it is understood, is about to be formed to consider the much vexed fresco question. We have watched with great interest, from the first indications of dissolution, the gradual destruction of these paintings, and attributed it to the real cause—damp. From the sudden changes of temperature to which we are subject, between the months of November and February, the sides of the so-called Poets' Hall are frequently streaming with moisture, which has been condensed by the cold walls from the milder exterior atmosphere surcharged with humidity. Years ago, on the first indications of damage, the microscope revealed the cause to be damp, and so it was stated in the *Art-Journal*. No delicately-painted surface could survive the periodical drenchings to which these frescoes have been subjected now for a long series of years. There may be other technical causes accelerative of decay, but if there be none of these, the damp is sufficient to account for the mischief. The paintings in the corridors are instanced as successfully preserved, because they are executed on slate, and so set into the wall that there is a free air-passage behind them. It is, we believe, supposed that if the upper frescoes had also been painted on slate, as are those in the corridors, they would have been preserved; but no wall-paintings will ever long survive in the upper chamber, unless throughout each winter the interior temperature is maintained at a higher rate than that of the exterior atmosphere. The subjects of the two frescoes, by Mr. Cope, R.A., which will shortly be placed in the corridor leading to the Peers' House, are 'The Trained Bands of London called out during the Reign of Charles I.' and 'The Attempt to Arrest the Five Members of the House of Commons by Charles I.'

HAMPSTEAD HEATH.—All London artists, especially landscape-painters, will rejoice that at length a movement has been made for the preservation of Hampstead Heath. Almost every feature of open scenery is to be found at Hampstead, and very many of our most eminent artists have been at some time indebted to its picturesque variety. It has been an open-air studio for a hundred years, and has supplied material for study to Turner, Callcott, Constable, Linnell, Varley, Harding, Stanfield, Duncan, De Wint, and very many others of minor note, besides being a never-failing resource to rising artists who require a piece of open landscape for their compositions.

PHOTOGRAPHY has rarely found a more able demonstrator than Mr. Latham, of Matlock, judging from several specimens he has caused to be submitted for our examination. These consist of exterior and interior views of some of our noble cathedrals, those of Ely, Hereford, Lich-

field, and Lincoln. The rich architecture of these edifices is brought out with exceeding brilliancy of effect, and clearness of detail, but, at the same time, most harmoniously in point of colour. Other specimens, and very beautiful are they, are of wild plants and flowers, exquisitely arranged, with, in one, a fox peering out of the seemingly entangled masses of foliage; in another is a bird's nest and eggs; in a third are grouped marine objects, shells, fish, weeds, &c. The delicacy and truthfulness of these representations could not be surpassed. A fine photograph of Chantrey's 'Sleeping Children,' in Lichfield Cathedral, is included among Mr. Latham's artistic productions; which, we understand, may be purchased of most of the principal dealers in the metropolis.

MR. J. R. HERBERT, R.A., has undertaken, according to the *Athenaeum*, to paint a picture, or series of pictures, for the new Roman Catholic church at Kilburn, erected from the designs of Mr. W. Pugin.

MESSRS. DAY AND SON (Limited) have issued the first part of a work on Chinese Ornament, from objects in the South Kensington Museum and other collections. The selections are made, and the publication is superintended, by Mr. Owen Jones. The examples, twenty in number, are very carefully executed in chromo-lithography, and will be found most useful to every class of ornamental and decorative designer.

A BUST of the late Lord Macaulay, by Mr. G. Barnard, has recently been placed near his grave, in Westminster Abbey, by his sister, Lady Trevelyan. It rests on a bracket, designed by Mr. G. G. Scott, R.A.

STATUE OF SHAKSPEARE.—A gentleman has offered, through the columns of the *Athenaeum*, a premium of 50 gs. for the best design, 20 gs. for the second, and 10 gs. for the third, of a statue of Shakspere, to be placed on the Thames Embankment fronting the Temple Gardens.

PICTURE SALES.—Several important collections of pictures and other works of Art are announced for sale this month. Messrs. Christie, Manson, & Co. will, on the 2nd, dispose of the modern pictures belonging to Mr. F. Somes, among which are examples of many of our best painters. On the 11th they will offer the extensive stock of Messrs. Colnaghi & Co., of Pall Mall; and on the 15th, the water-colour drawings collected by Mr. G. J. Rodgers, of Sheffield. Messrs. Sotheby, Wilkinson & Co. announce for sale, on the 4th of the month, a valuable cabinet of engravings, collected by the Rev. E. H. AE. Goddard; and on the 8th, the collection of engravings and books of prints made by the late Sir Thomas Gage, Bart.

MR. W. CHAFFERS, F.S.A., has been delivering a series of six lectures—the "Cantor Lectures"—at the Society of Arts, during the last two months, on "Pottery and Porcelain." They who have read his papers in the *Art-Journal* on these and other kindred subjects, will know how well he is able to place such topics instructively and distinctly before an audience.

RECORDS OF 1866.—Mr. Edward West continues to write and publish his annual series of short poems on events of the last preceding year. Taking for his text some newspaper paragraph relating to such occurrences, of greater or less importance, he draws a moral from it in verses which, if not true poetry, are pleasantly readable.

FEMALE SCHOOL OF ART.—The gratifying meeting to distribute prizes (Earl Granville presiding), which took place on the 16th February, occurred too late for a report in our pages. It must, therefore, be postponed to our next.

REVIEWS.

PITY. Engraved by H. LEMON from the Picture by H. LA JEUNE, A.R.A. Published by the Art-Union of London.

Uncompromising adherents of what is called "high Art" will, there is no doubt, lift a lance against the Council of the Society which offers this print to the subscribers of the present year. Nevertheless, we will undertake to affirm that a "hit" has been made in the production of a work which possesses all the elements of popularity, by the appeal it makes, and by the manner in which this appeal is presented. The scene is a wintry one. In the foreground three children intently watch a robin, wounded or half-frozen, and almost imbedded in the snow. One of the three, a little in advance of the others, stoops, and with one hand is trying to entice the bird to her, while with the other she "holds on" by the pinnafore of an elder companion. The figures are large, occupying a considerable space in the composition. They are well grouped, and the pleasant faces are unmistakably absorbed by the little object before them. To the right of the picture is a mass of noble but naked trees, and beyond, the roof of a cottage rises above the tall leafless hedge-rows. The engraving is in line, and is most effective from the richness of colour Mr. Lemon has thrown in it. The textures of the various draperies are imitated very skilfully, and with a substance, as regards material, not often seen.

The Art-Union has in hand works of a more elevated character, looking at them from a "high Art" point of view, than this, for future distribution; but 'Pity' will not lack a host of admirers anxious to secure an impression for themselves. It is engraved on a rather large scale, for the purpose of being framed; otherwise, the subject would have told as well were the print somewhat reduced in dimensions.

LIVE COALS; OR, FACES FROM THE FIRE. By L. M. BUDGEN (ACHETA), Author of "Episodes of Insect Life." Published by L. REEVE & Co., London.

We have tried very hard to warm ourselves into something like a genial temperature for reviewing Miss Budgen's volume, but somehow or other the sheets of literary and pictorial flames are unable to diffuse an appreciative glow into the system. We do not, in fact, see the object of the book—its end and aim. It is neither absolutely scientific, nor descriptive, nor narrational—if we may be allowed to coin a word to express the art of story-telling—nor humorous, nor grave, nor anything else that gives to writing a special character whereby to designate it. The author tells the reader "not to look upon her work as one leading to *nothing beyond itself*"—the italics are her own; but this is just what we are not able to do—we cannot "see" it in the present, nor anticipate to what it may guide us in the future. That much ingenuity is displayed in working out ideas suggested by the burning of coals, we willingly admit; but her fancies are altogether too unreal for interest, and are so strung together without any apparent sequence or continuity of plan, as to weary the reader by their desultory nature. The best chapter is the last, headed "The Fire a Sculptor." There is something intelligible here, something out of which we may gather life-size figures and busts that possess character and individuality. But taking the volume as a whole, it may be questioned whether *Acheta* will find it half as popular as, though far more ambitious than, her "Episodes of Insect Life."

Of the numerous illustrations—the figures and the faces in the hot fire-grate, all red and black—they are perhaps, best described in the imaginary artist's advertisement, a portion of which runs thus:—"Monsieur le Feu, R.A.A. (of the Radiant Academy of Apollo), and P. P. (sole Professor of Pyro-Plastigraphy), stoops to call the attention of an undiscerning public to his matchless exhibitions in the pyro-plastic and graphic art, an art in which sculpture and painting are combined after an original and admirable manner. His only object in this appeal is

to become in his Art-capacity what he has been for innumerable ages in others, the great warmer and enlivener of the human race." To add any praise of ours to the learned professor's estimate of his own merit would only be—and we are sure M. le Fou cannot fail to acknowledge it—to "carry coals to Newcastle."

THE FINDING OF THE SAVIOUR IN THE TEMPLE.
By the Rev. RICHARD GLOVER, M.A., Incumbent of Christ Church, Dover. Published by W. HUNT & CO., London.

An event of national, or sometimes only of local importance, is not unfrequently employed by the ministers of the Church as a groundwork for an address to their congregations; they "improve" it, to make use of a popular term. And so it has happened that the appearance in Dover of Mr. Holman Hunt's far-famed picture of 'The Finding of the Saviour in the Temple,' stirred up Mr. Glover, one of the clergy of the town, to make it the base of a series of sermons, explanatory of the passage of St. Luke's gospel, which the painting illustrates. It is not our province, as a rule, to criticise matters of theology; but when we find Art, which should always be a teacher, furnishing a theme for a series of admirable discourses like those of Mr. Glover, we are bound to direct attention to them, and also to thank the reverend gentleman for the pleasure his writings have given us, and the instruction they have afforded. His analysis of the picture is very discriminating, throwing a clear light upon the artist's intentions; while the truths drawn from its several component parts are forcibly put, and in language clear, simple, and convincing. Sacred Art could scarcely find a more intelligent, striking, and interesting expositor; and if Mr. Hunt's picture had conferred no other benefit than to call forth this book, it would have fulfilled a great mission, and one which, we are sure, he would feel a pride in acknowledging.

We see by the title-page that the author has also written a similar exposition of Mr. Hunt's 'Light of the World'; but how is it that he calls it the "Light of the Word?" it is so printed three times—on the title-page, in his preface, and in an advertisement at the end of the book. The repetition scarcely looks like a misprint; if it is not, where is the authority for the substitution?

SELECT BIOGRAPHICAL SKETCHES FROM THE NOTE-BOOKS OF A LAW REPORTER. By WILLIAM HEATH BENNET, Esq., of Lincoln's Inn, Barrister-at-Law. Published by G. ROUTLEDGE AND SONS, London.

"Who shall describe in a few words," asks Mr. Bennet, "the miscellaneous contents of a Law Reporter's Note-Book? They are as multifarious and varied as an auctioneer's catalogue." Certainly there is no class of men possessing such constant opportunities of noting down—if it be only for their own amusement—the incidents, grave or gay, which are furnished by the proceedings in our courts of law, and of studying the characters of those who preside over them, or are associated with the business of the courts, as that class to whom the public is indebted for a knowledge of what daily occurs in the places where law and justice are alike assumed to be administered. In our superior legal courts, those of the Lord Chancellor and the Vice-Chancellors, the duty of reporter devolves more especially upon gentlemen of education and position—not unfrequently, as in the case of Mr. Bennet, men who have been called to the bar. To such it must often prove a wearisome task to sit hour after hour listening to dry arguments advanced by learned counsel "on both sides," and extracting from the mass of evidence, or discussion, its pith and marrow for public perusal. We can well understand the feeling that would impel a Chancery reporter, if he has a *taste for Art*, occasionally to vary his labours by sketching the physiognomies of the solemn judges, of earnest counsel, of odd-looking witnesses, &c.; or, if he has not this faculty, of taking notes of anything which chances to happen during a trial, that may be irrelevant

to the matter *sub judice*, but which may arise out of it. The field of observation is a large one, with ample materials in it for practical use.

Mr. Bennet's reminiscences of those who have practised in, or presided over, our courts of law, extend over a long period. He did not actually "hold a brief" when the late Lord Ellenborough was, in the early part of the present century, Lord Chief Justice of the King's Bench, as the court was then called; but he obtained two verdicts from a jury by direction of his lordship, who addressed him, when the cases had terminated, with—"Young gentleman, you may put up the papers." And Sir Samuel Romilly, who died in 1818, would sometimes pat the boy encouragingly on the head when he attended, with his father, discussions which took place in the lobby of the old House of Commons and other adjacent places. The memories of few living men, whether lawyers or not, can go back to so distant a date.

The book is not a mere compilation from biographies already known to the public; but from his personal recollections, his notes, and other sources, Mr. Bennet has put together a series of entertaining sketches of Lord Ellenborough, Sir S. Romilly, Lord Eldon, Lord Truro, Lord Campbell, and Lord Lyndhurst. The actual biography of these distinguished men forms but a comparatively small portion of these sketches; little more, in fact, than a mere outline, which is filled up with anecdotes, fragments of speeches, political allusions, definitions of character, references to celebrated trials, and a variety of matters, constituting together a compilation which can scarcely fail to fulfil the author's expressed intention, of affording "not only amusement, but in many cases a considerable fund of useful information." As he asks his readers to point out any inaccuracies which may have crept inadvertently into his statements, we notice that he speaks of Lord Eldon's brother William as "afterwards Sir William Scott," who was created Lord Stowell, and should have been designated by this title, that by which he is now best known.

The volume, enriched as it is with excellent photographic portraits of the men whose histories are sketched out in it, will, it may be predicted, find favour beyond the profession which has furnished materials for the greater portion of its contents.

SPINDRIFT. By J. NOEL PATON. Published by W. BLACKWOOD AND SONS, London and Edinburgh.

In a loving and elegantly-written poetical dedication to his wife, Mr. Paton announces that the "frail verse-wreaths" composing this book were—

"Wov'n in waste hours of weariness or pain,
To soothe the trouble of the unresting brain
With dreams of what nor has been—nor may be :"
"Mere Spindrift, by the gusts of fancy blown
From the deep, clear, and silent sea of Life," &c. &c.

The first and largest poem, entitled "Perdita," is the history of a young and beautiful girl forced into marriage with a *parvenu* noble old enough to be her father, and whose wealth had bought the jewel which he prized only on account of its personal attractiveness. The result is an early elopement, a casting off by her tempter, a short life of sin and deep degradation, and a voluntary death in the Seine. The story is told by one to whom she had betrothed herself prior to her marriage, and who quite England for the East immediately after that event. Subsequently he hears of her fall, and endeavours to seek her out, and, if possible, to reclaim her. In the pursuit he tracks her steps through a considerable part of Europe, and finally meets her in one of the gay resorts of Paris. She, however, breaks from his grasp when he attempts to detain her, and his last sight of the unhappy one is in the Morgue. The subject is not inviting, but it is handled with considerable power throughout; and there are passages of great descriptive beauty to be found among the verses.

"In Cyprus," an allegory, and "The Golden Hour," an ode on the morning, though shorter poems than the preceding one, will be more generally acceptable. In both an ardent love of nature, a high appreciation of its glories, and a happy faculty of describing scenery in lan-

guage at once graceful and poetical, are blended more or less with other feelings whose outpourings are the expression of Love. "The Golden Hour" is certainly the sweetest poem in the volume. "Ulysses in Ogygia," and "Actaeon in Hades" are fragments that a classical scholar will read with pleasure; and among other poems worth special attention are "Annie's Grave," "Una's Bridal," and some sonnets breathing a truly Christian spirit.

The name of J. Noel Paton—or, as he will hereafter be called, Sir J. Noel Paton, for the Queen has signified her intention of conferring on him the dignity of knighthood—is, in all probability, familiar to most of our readers as that of the distinguished Scottish painter whose works are frequently seen in the rooms of our Royal Academy. The poetical feeling exhibited in many of his pictures has its echo in the pages of "Spindrift"—a title, by the way, not very intelligible to Southern ears, though it may not be a Scotticism—and in other poems from his pen that have previously come under our notice.

OUR CHARADES, AND HOW WE PLAYED THEM.
By JANE FRANCES. Published by HOULSTON & WRIGHT, London.

A charade should be as carefully put on the drawing-room carpet as a drama on the boards of a theatre; then there would be a certainty of much amusement to the performers and the audience.

The introductory remarks to these clever charades contain all the necessary information as to the "mounting" and acting of the little dramas, which are certainly written with point and spirit. The one great defect—and that could be easily corrected by judicious "cutting"—in the performance is, that in several instances the speeches are too long, particularly those that illustrate the first word, "INSPECTOR." The dialogue of a charade should be brief and brilliant—not a word, not a letter that could be omitted should encumber the progress of the pretty trifle.

We should like to see an illustrated edition of these charades, which would add greatly to their value in country-houses. It is one thing to *tell* of a costume, it is another to *see* it; but even in its present cheap form, "Our Charades" will be welcomed in many a social circle.

THE HOLY LAND, EGYPT, CONSTANTINOPLE, ATHENS, &c. A Series of Forty-eight Photographs taken by FRANCIS BEDFORD, with Descriptions by W. M. THOMPSON. DAY AND SON (Limited), London.

These are reduced copies of large photographs taken by Mr. Bedford, during a tour in attendance on the Prince of Wales, when his Royal Highness visited the Holy Places. In this volume the costly series is made accessible to ordinary book-collectors. The photographs are of great excellence. Mr. Bedford deservedly ranks as a foremost professor of the art. He had here all the advantages he could obtain from fine weather and a clear climate; and he has succeeded in so representing the Holy Land as to bring us into very close acquaintance with its peculiarities, enabling us to read sacred history by a new light. To show the intense interest that attaches to the series, and the exceeding gratification that may be derived from these views, it is only requisite to name some of them: Joppa, Gibeon, Bethany, Bethlehem, Capernaum (its supposed site), the Jordan, Mount Hermon, Damascus, and Jerusalem.

VOICES OF JOY AND THANKSGIVING. Compiled and Illustrated by C. E. B. DAY AND SON (Limited), London.

A charming collection of sacred poems for the principal festivals of the Christian year. They are illustrated by wood-engravings, some of which are of much excellence; the initial letters being especially good. Among the many gift-books of the season this must have been a favourite with the thoughtful and pious; for it is intended and calculated to make the mind cheerful and the heart glad.